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# THE ILLUSTRATED LONDON NEWS

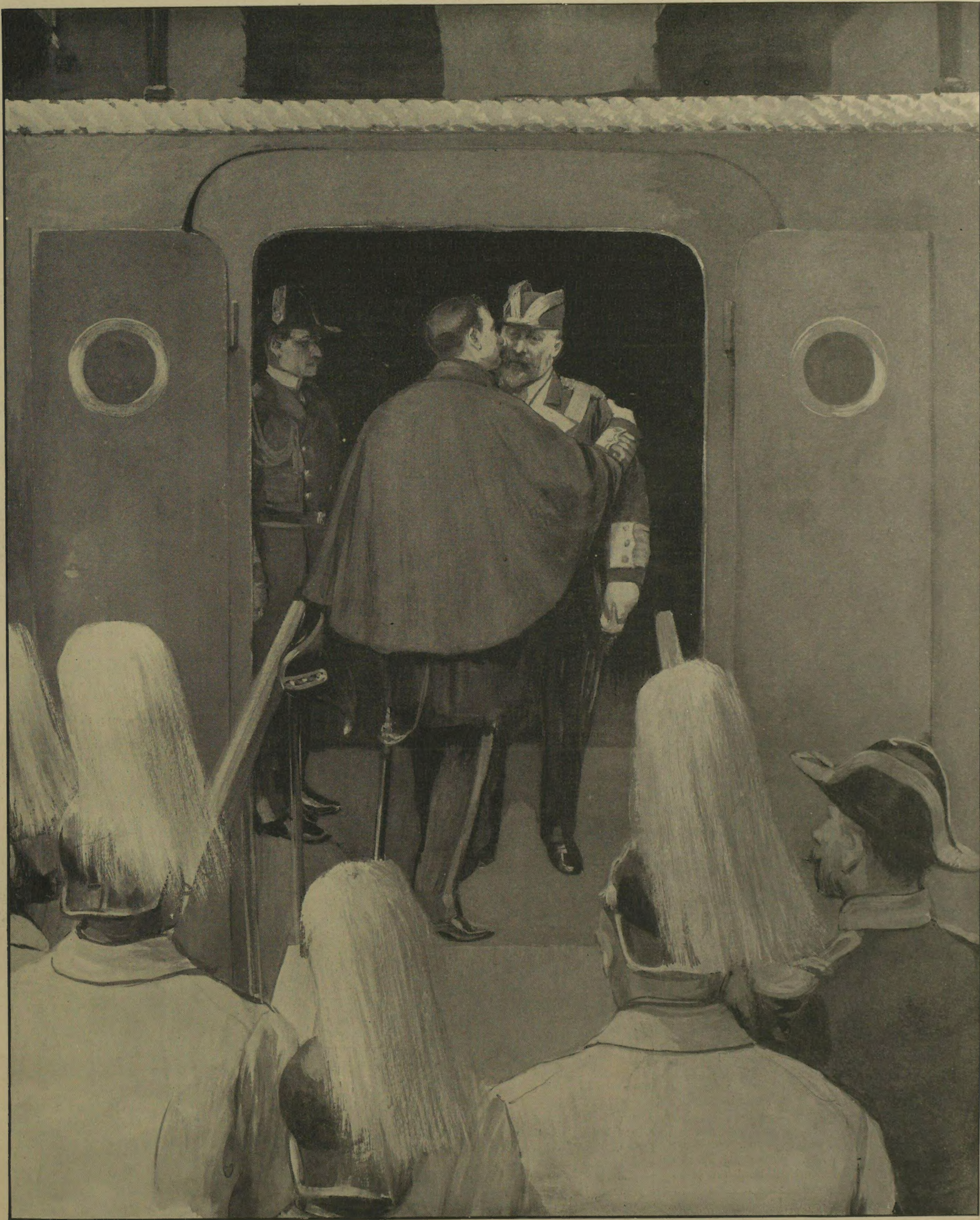
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WITH FOUR-PAGE SUPPLEMENT: SIXPENCE.  
THE BATTLE OF KIN-CHAU

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THE HEAD OF THE OLDEST AND THE HEAD OF THE YOUNGEST NAVY: KING EDWARD AND THE KAISER MEETING AT KIEL, JUNE 25.

DRAWN BY A. FORESTIER FROM A SKETCH BY NORMAN WILKINSON, OUR SPECIAL ARTIST AT KIEL.

*The Kaiser, who wore the uniform of a British Admiral, boarded the "Victoria and Albert" on her arrival in the Holtenau Lock, and was greeted by the King with kisses upon both cheeks. King Edward was in the uniform of a German Admiral.*



## OUR NOTE BOOK.

BY L. F. AUSTIN.

Mrs. Craigie has printed as a neat little pamphlet an essay she read to the Ruskin Society of Birmingham. She calls it "The Science of Life"; and, if I understand her aright, she cherishes a gentle hope that we shall get a scientific, that is to say, a precisely accurate, vision of human existence, with the help of Ruskin, St. Ignatius, and Count Tolstoy. I have a dreadful suspicion that if this memorable trio could be called personally into council they would first dismiss Mrs. Craigie without much chivalrous ceremony; then they would agree that science was a hideous invention of the enemy of mankind; and finally they would discuss one another with more vigour than toleration. Dear Mrs. Craigie, just think what Ruskin would have said about the legacy of St. Ignatius—to wit, the Order of the Jesuits; and what Tolstoy would say about the writer who manifestly believed that if the Venetian Doges had all been Ruskins, they would have kept their Republic thriving in the odour of sanctity!

In Mr. Mallock's remarkable book, "The Veil of the Temple," one of his "theologians in disguise" argues that a state of spiritual ecstasy is an essential condition for the true apprehension of life. He is reminded by the others that ecstasy has its perils; it is apt to be the hysteria of one absorbing idea. You see this in the conduct of Tolstoy's particular friends, the Dukhobors, who periodically abandon their farms, and start in search of the Messiah on the Canadian plains without any clothing, to the scandal of the Mounted Police. This little infirmity does not trouble Count Tolstoy, for in his new manifesto to erring mortals, he cites the Dukhobors as examples of wisdom. His ecstasy has no more regard for consequences than theirs. All the teachings of experience are to be discarded, and the religious man is to pursue his one absorbing idea without any thought of what may happen to him or to the social fabric. War is wrong; therefore a right-thinking Russian soldier should refuse to fight the Japanese; and the reflection whether this would do as much good for the service of mankind as the prancing of the Dukhobors without their clothes, should not disturb him for a moment. His religious instinct must have no traffic with practical utility. Civilised humanity, says the prophetic Tolstoy, will go to destruction if his counsels are not universally adopted; but this does not concern the *moujik*, who must let himself be shot for military insubordination, come what may.

Science will probably ask how it is that humanity has become civilised at all. If the habit of fighting threatens us with sure destruction, why did not this happen ages ago? Mankind, says science, has evolved through interminable conflict; but science, says Tolstoy, is a "futile mental exercise." His sovereign remedy for human ills is passive resistance to evil, whether it take the form of foreign invasion or of a modest act of housebreaking. Let the foreign invader have his way, even if he have a fancy to occupy Moscow and St. Petersburg. Let the burglar go quietly off with the swag after a comfortable meal in your kitchen. Science points out that, on this admirable principle, society would never have come into being. No community could exist by unmitigated license, even if this alternated with the ecstatic nudity of the Dukhobors. But the supreme helpfulness of Tolstoy's philosophy is that it devotes us to destruction, whether we abolish war or not. His quarrel is not with this institution or that, but with human nature. That the race cannot propagate itself without excesses is so offensive to his absorbing idea that he would cheerfully sweep the planet bare of man. This, no doubt, is why Mrs. Craigie, with a delicious touch of comedy, introduces him into her "Science of Life." Mr. Mallock maintains that science has destroyed the basis of the old religion; and he invites us to establish a new one by a union of scientific conclusions with the illusions of religious emotion. That seems rather difficult; but it is child's play compared with Tolstoy's task of establishing the brotherhood of man by the extinction of the species.

But I suppose we are all under the spell of this strange genius. How we enjoyed that quaint treatise, "What is Art?" although it set down the art of Phidias as "coarse and meaningless"! It is said that Tolstoy is preparing a blast against Shakspeare; and what an agreeable ferment that will make! Shakspeare, it seems, was too fond of the well-to-do classes. He did not teach them that they ought to save their souls by digging in the fields. And didn't he suggest that music is the food of love? Be sure that the author of the "Kreutzer Sonata" will not spare him for that. I should advise the Baconians, however, not to crow over the advent of a formidable ally. When Tolstoy has disposed of Shakspeare, he will have hard things to say of Bacon, who is responsible for a good deal of philosophy and science, both of them anathema. But it is the supreme English poet who will suffer most, for Tolstoy is believed to have scant respect

for any English literature, with the possible exception of Dickens. And Shakspeare is undeniably fond of courts and camps and high-born lovers, and scarcely kind to Jack Cade. And he has a most serene tolerance of human weakness. I fear me he will fare even worse than Phidias!

When Tolstoy has his fling at Shakspeare, he may note it as a sign of grace in English playgoers that they do not care so much as the Germans for that dramatist. Statistics from Germany show that in 1903 there were 178 theatrical companies playing Shakspeare there. They acted twenty-five of his plays out of thirty-seven, including both Parts of "King Henry VI." Close upon a thousand representations of Shakspeare were given in Germany in that year. It may refresh Tolstoy to know that we are not so bad as that. No English manager in his wildest dreams would think of producing "King Henry VI." Mr. Swinburne, in one of his lively dissertations on the Elizabethan dramatists, denounces Shakspeare's first editors, Hemming and Condell, as "mendacious malefactors" because they sent down to us the text of "Macbeth" in such a corrupt state. A very mild offence, it has always seemed to me, compared with that of asking us to believe that "King Henry VI." came from Shakspeare's hand! I shudder to think of what Tolstoy may say of the caricature of Joan of Arc. But Joan was a warrior and the liberator of her country; and that should damn her in Tolstoy's finely frenzied philosophy.

A correspondent at the Hague, by the way, suspects me of having a pharisaic fling at Byron. What do I mean, he demands, by calling "Childe Harold" a "fine frenzy"? Do I insinuate that the poet was "a madman, or only that he suffered from distraction of mind"? Anyhow, after a page or two about "Don Juan" and our national hypocrisy, I am severely reminded that Byron didn't care whether the public liked him or not. Let me humbly plead that "fine frenzy" is no reflection on him or any other bard. "The poet's eye in a fine frenzy rolling" is the classic description by one stupendous verse-maker of all verse-makers when they are at work. Nowadays, I believe the poet's eye does not roll. You can see photographs of him, taken in his studio for illustrated journals, and his eye seems to roll no more than mine is doing over this explanation to my friend at the Hague. The deep and dark blue ocean was commanded by Byron to roll on, and it has been obediently rolling ever since; but the poet's eye, as far as I have observed it, is as steady as a printer's.

I listened last week to little Franz von Vecsey, who stood up at St. James's Hall in a nice white knickerbocker suit, and fiddled divinely to hundreds of adoring women. He is not twelve years old, and his technique is masterly; there was feeling, too, that one does not expect from the age of tops and marbles. Nothing precocious about him until he drew his bow with unflinching skill, and set the strings of his violin, and all the heartstrings of the adoring women, vibrating harmoniously together. When he played Paganini I wondered whether the shade of that uncanny man was hovering near in exasperated stupefaction as this child serenely pursued his way through the mazes of those diabolical rhythms! One of the admiring ladies said he was like a small seraph turning unholy chords into celestial music with a bow from heaven. "I want to see the inside of his brain," said a musician half resentfully, as if such an inspection would disclose anything. "He hasn't toiled and moiled for years like the rest of us. Did you ever see such a figure for cricket? If he goes on growing like that he'll be an athlete. Depend upon it, there's a musical sprite sitting inside his cranium, and making that violin as easy to him as a game of rounders."

One hears of another little prodigy, who wakes in the night with tunes running in his head, and cannot sleep again until he has written them down. A sprite is domiciled in his upper storey too. If this goes on, adoring mothers everywhere will begin to cherish ambition for their own offspring. Infant seraphs, fiddling on maternal heartstrings, may grow so numerous that you will never see a white knickerbocker suit without thinking of a violin. Spread among the multitudes of adoring women in England and America, the prodigies should create a new aristocracy of wealth—urchins who retire on handsome fortunes at the age of fifteen, or give up the violin, and go into politics. Little Vecsey, who is such a master of the instrument at twelve, may put it aside at twenty, when it has nothing new to tell adorers, and take up another career. He may keep the white knickerbocker suit as a memento when he is an engineer, or an explorer, or the head of a flourishing trade in catgut. He may even become a merchant-prince, although his nature is not likely to set him seeking the execrations of the less powerful by the playful creation of corners in the world's food; he may become a Napoleon of Finance, whatever that somewhat enigmatical phrase may mean. Or he may dispense a princely income made out of adoration, and gratify a passion for driving motor-cars.

## THE WAR: AN EXPERT COMMENTARY.

BY R.N.

Of all the surprises of the war nothing has been more surprising than the naval battle of last Thursday. It has been assumed in this column that the Russians at Port Arthur would attempt in the most vigorous manner to clear a passage for such ships as survived the land attack, but neither here nor elsewhere was it ever contemplated that the Russians would display a like vigour in repairing their damaged ships. The dockyard authorities in Port Arthur, whoever they may be, deserve great credit for the smart bit of work they have done in patching up the battle-ships and enabling them to face the enemy. It is permissible to doubt if the patching had been very successful, and it is probable that it was owing to the lack of seaworthiness on the part of some of the ships that the fleet did not attempt to follow Admiral Togo's force, and bring about a general action.

For the fiasco which followed we are inclined in this country to blame the Russian naval commanders. And certainly, in default of further information, the evidence points to a continuance of that want of naval aptitude which has been conspicuous throughout the war. The programme appears to have been well devised. From the Viceroy's telegram to the Czar we must conclude that Admiral Alexeieff is in communication with Port Arthur. He says in his dispatch that his statement is based on "reports from the signal-stations on the Liao-ti-shan promontory." This being the case, it seems likely that the raids from Vladivostok were intended to weaken Togo's fleet by drawing the ships away for the protection of the home ports. In almost any other country than Japan it would probably have had such an effect. We know, for example, that in the United States, merely on the rumour that the Spanish ships were at sea, immense political pressure was brought to bear on the American Government to station a fleet for the protection of the coast. In this country, too, there has never been wanting a section of the public that believes in some kind of local protection. The Japanese have studied naval history to better purpose, and as a consequence Togo's fleet had not been perilously reduced. Nevertheless, he was only able to muster four battle-ships, eleven cruisers, ten destroyers, and about twenty torpedo-boats to face the six battle-ships, five cruisers, and fourteen destroyers which issued from the port. It is just possible, from a sentence in the *Times* dispatch, that fortune favoured him again, for it is there stated that the relief blockading flotilla witnessed the action. This means, it may be assumed, that Togo is dispatching a portion of his fleet at a time to the home dockyards for repair, and that the moment chosen by the Russians for their enterprise synchronised with that on which Togo's relief-ships arrived to rejoin the flag.

It must have been with almost herculean efforts that the Russians cleared away the passage to the harbour, completed their vessels, and towed them into the roadstead. They are said to have taken nearly the whole day in getting out of the inner harbour, although, if the Russian account is correct, they stood towards the enemy some time during the afternoon. It was then that the impotence of decision and lack of inspiration again revealed itself by their returning to the roadstead, where it must have been realised that they could only expect to be attacked by the Japanese torpedo flotilla. An explanation of these suicidal tactics may be discovered in orders from St. Petersburg. Like Cervera, Witgeft may have been ordered to put to sea; but, unlike the Spanish commander, the Russian, for reasons we have yet to discover, failed to carry out his instructions in full. His only chance lay in engaging the Japanese battle-fleet, and to do that he should have followed it to sea. In the open, and under full speed, he would have had a greater chance of escaping the torpedoes of the Japanese boats and of doing something of value for his country.

Although the Japanese deserve the greatest praise for their fine piece of work in this attack—which, indeed, must have been more dangerous in its way than the earlier naval coup, since the Russians must have been expecting it—the results do not appear to have been so entirely successful. This is to say, of course, in regard to actual damage done. On the other hand, its strategical effect may well be to put an end to the hopes of the Russian naval commanders.

It seems likely that this great naval victory will be followed ere long by a decisive battle on land. On all sides the Japanese armies are creeping forward, while the Russians are giving way, falling back doubtless upon prearranged positions, which it is intended to hold. The disadvantage of this line of action lies in the fact that the Russians have such a long front to defend, and that they are threatened on both flanks. Nor do they know at what point the heaviest blow will fall. From the telegrams which General Sakharoff sends to the General Staff in St. Petersburg it is evident, in spite of the great difficulty in locating the places he mentions, that the skirmishes which are happening all along the front are merely intended by the Japanese to cover more important movements behind. The proximity of the rainy season makes certain the imminence of a great battle; and by the end of the week the field upon which it is to be fought should be determined.

## OUR SUPPLEMENT.

We are enabled to publish this week a number of pictures of what have been up to the present the two most decisive land actions of the Russo-Japanese War. Both the battle of the Yalu and the storming of Kin-chau and Nan-shan have taught the war-expert many lessons. Both were great Japanese victories; both were won by the combination of skill and daring that has earned for the Mikado's army the description of "scientific fanatics." No name is better justified. The masterly strategy and wonderful foresight shown by the Generals are nothing if not scientific; the reckless bravery of the troops, in Western eyes at least, is little short of fanatical.







## THE WORLD'S NEWS.

**THE KING AT KIEL.** King Edward's visit to the Kaiser at Kiel is not in the least likely to have those curiously conceived political results feared by the pessimists. Both royal uncle and nephew determined to make the occasion a holiday; and, despite a certain amount of formality necessary and proper to the meeting of two great Kings, there is little doubt that holiday remained. At the State dinner on board the *Hohenzollern* both host and guest emphasised the fact that yachting was the most pressing business in hand at the moment.

**THE HONOURS LIST.** That inevitable accompaniment of the King's Official Birthday, the Honours List, is chiefly remarkable this year for the large number of knight-hoods it contains, and for the fact that the Government has not deemed it necessary to strengthen the number of our hereditary legislators. Three gentlemen, Mr. Charles Booth, Colonel W. S. Kenyon-Slaney, and Mr. James Parker Smith, are to be sworn members of the Privy Council. Of these, Mr. Booth, the eminent sociologist, is perhaps best known. The new Baronets include Sir Edward P. Wills, the well-known philanthropist and tobacco-merchant; Mr. Walter Palmer, also a philanthropist, and the biscuit-maker; and Mr. Alfred C. Harmsworth, chief proprietor of numerous newspapers and periodicals.



Photo. Elliott and Fry.  
THE LATE MR. CLEMENT SCOTT,  
DRAMATIC CRITIC AND JOURNALIST.

June 23. Mr. Scott, who was born on Oct. 6, 1841, the son of a clergyman who was himself a writer of some note and a dramatic critic, entered the War Office as a Government clerk in 1860 and did not retire until 1877; but he was always true to his chief interest in life—the theatre. He filled the post of dramatic critic to the *Sunday Times*, the *Weekly Dispatch*, the *Observer*, and, finally, the *Daily Telegraph*, in which paper he did some of his best work. His knowledge of the theatre was wide, but the emotional in him at times outweighed the critical. A single touch in a play would occasionally lead him to give undue praise; and he blamed as thoroughly as he applauded. When neither praise, nor blame was justified in his estimation, he took a leaf out of Sala's book and wrote round his subject.

**LORD ROSEBERY ON THE GOVERNMENT.** Lord Rosebery has once more given voice to his opinions of the present Government, inviting the Liberals attending the Earl of Durham's garden-party on June 25 to consider how it secured its majority in 1900. It was obtained, he said, not on a question of education, not on a question of licensing, but on the question of the maintenance and continuance of the war in the hands that were then carrying it out. The war had ended, but the Government had used its majority for several other purposes, notably the introduction of Chinese labour and a measure for strengthening the already overpowering interest of liquor, and for dissociating taxation and representation in the management of our education. This led him to fear that Mr. Balfour's Administration would go down to posterity as a hankypanky Government, an opinion that gained strength when he remembered its wriggings and doublings with regard to fiscal reform.

**PARLIAMENT.** The most interesting incident of the Parliamentary situation is Mr. Balfour's answer to a question put by Sir John Leng. Sir John, who is a Liberal member for Dundee, genially asked why Mr. Balfour did not appeal to the country, and the rather unexpected answer was to the effect that if the Government should be defeated in the House, or if they could not rely on the daily support necessary to carry on the public business, they would be happy to oblige Sir John.

This was a pretty broad hint to the Unionist members who have been so slack in their attendance that Ministers have more than once narrowly escaped defeat. The Chancellor of the Exchequer has been involved in a complicated discussion of his tobacco duty, and it was alleged that the Licensing Bill was suddenly substituted for the Finance Bill in the order of Government business so as to avoid an uncertain division.

Much feeling is excited on the Opposition side by blocking motions intended by the supporters of the Government to prevent obstructive debate on motions for the adjournment of the House. Dr. Hutchinson wanted to raise a debate on the outbreak of beriberi among Chinese coolies in the Transvaal. The Deputy Speaker, Mr. J. W. Lowther, ruled that this was covered by a motion standing in the name of Mr. Murray, member for Coventry. There was a great clamour, due chiefly to a dispute between Mr. Churchill and the Chair. Mr. Balfour suggested that, if needless motions for adjournment were not employed as weapons by the Opposition, the blocking motions would probably be discontinued.

## THE PRINCE OF WALES AT CAMBERLEY.

The ceremony of opening the Sanatorium and Convalescent Home at Heatherside, Camberley, which forms the country branch of the Brompton Hospital for Consumption and Diseases of the Chest, was performed by the Prince of Wales on June 25 in the manner usual and proper to such occasions. His Royal Highness, who was accompanied by the Princess, arrived at four o'clock, and was received by the Lord Lieutenant and the High Sheriff of Surrey, Viscount Midleton and Mr. E. D. Stern; by Lord Cheylesmore, the chairman of the Committee of Management; and by the Duke of Wellington, a member of the committee. After various gentlemen concerned with the institution had been presented, Lord Cheylesmore read an address, the Bishop of Southampton offered suitable prayers, and the Prince opened the new building.

## THE GREEK PLAY AT BRADFIELD.

The Bradfield Greek plays may now be considered a national institution. Each triennial festival draws a larger audience than the last, and this although we hear much of the decline of Greek studies. The German Emperor, condemning mere philological peddling, has exclaimed: "Away with the rubbish!" But the accent is on the "rubbish," for the Kaiser's censure began with the words, "Homer, the magnificent man," and his practical Majesty has a plea for the spirit of the classics. The better to inspire his pupils with the feeling and poetry of the ancient authors, Dr. Grey, the Head Master of Bradfield, erected a beautiful Greek Theatre in which his boys might act the masterpieces of Attic tragedy, and there during the past week has been given the "Alcestis" of Euripides, with scrupulous attention to archaeological accuracy, as far as modern conditions will permit. The story of the play, which is familiar to English readers from the "Balaustion" of Browning, is simple enough. Alcestis dies for her husband, Admetus. To the house of mourning comes Hercules, who, in accordance with Greek laws of hospitality, is received as if little were amiss. The strong hero, being set down to wine, behaves riotously; but, on discovering his host's affliction, is desirous to make atonement, descends to the shades, and brings back Alcestis. The only portion of the play not acceptable to modern feeling is the unseemly reproach hurled by Admetus at his aged father for refusing to die in Alcestis' stead; but at Bradfield one must think as the Greeks thought. The performance was wonderfully impressive and artistic. Histrionic honours lie with E. L. Scott for his really fine reading of Admetus. H. W. H. Richards as Alcestis, C. K. Seaman as the Serving Woman, T. J. Simcox as Death, and H. A. Robinson as Hercules, lent verisimilitude to the scenes. The chorus seemed scarcely so good, musically, as it was in 1895, the last time "Alcestis" was presented, but as a dignified and rhythmic accessory to the play, its performance left nothing to be desired. It is, indeed, impossible to commend too highly these admirable classical revivals.

## THE EXPEDITION TO TIBET.

After some days of quiet, so far as the receipt of news in this country is concerned, further fighting is reported from Tibet. On the afternoon of June 25, the force in Gyantse Camp saw some hundreds of Tibetans moving along the hills towards Naini, and on the following morning Colonel Brander led a portion of the garrison against them, in

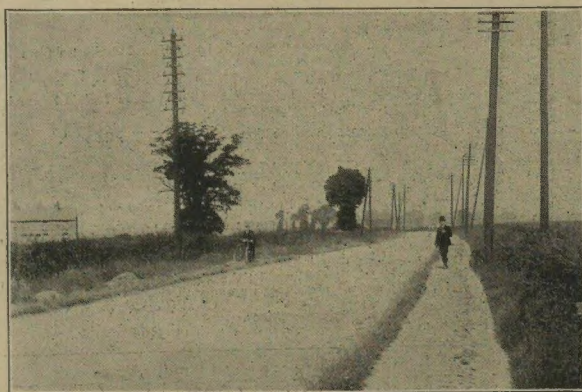


Photo. Topical Press.  
THE SCENE OF THE DASTARDLY MOTOR OUTRAGE AT SLOUGH:  
THE POINT AT WHICH THE WIRE CROSSED THE ROAD.

the hope that General Macdonald, arriving with the reinforcements, would be able to co-operate. The Tibetans held the Naini Monastery and the surrounding villages with desperate obstinacy, but could not withstand the onslaught of the 40th Pathans, who saw service for the first time since their reconstitution. During the clearing of the villages on the left by the 23rd Pioneers a noteworthy act of gallantry was performed by Lieutenant Turnbull, who carried a wounded man out of action in face of a heavy fire.

## THE CANADIAN MILITIA.

The debate in the Dominion Parliament on the Dundonald incident ended in a Ministerial victory. Sir F. Borden attacked Lord Dundonald with much heat, accusing him of plotting with the Minister's political opponents. It seems difficult for a Canadian politician to understand that an Imperial officer may detach his mind completely from party spirit, and look only to the efficiency of the service for which he is responsible. That such was Lord Dundonald's aim is clear enough. Sir F. Borden went on to argue that the Canadian Militia is in a most satisfactory condition. Lord Dundonald says the exact

opposite. To impartial spectators the protests of the Ministers on this score are not very convincing. We have to remember that Sir Wilfrid Laurier and his colleagues are not likely to look at efficiency with Lord Dundonald's professional eyes. The professional view, in Sir Wilfrid Laurier's opinion, degenerates into "militarism." To make the militiaman thoroughly fit for his duties is to imbue him with an aggressively martial spirit. After all, says one of Sir Wilfrid's champions in this country, the militiaman is a merchant or a farmer, not a soldier. He must be a very good merchant or farmer, but he need not be more than a very indifferent militiaman. This is the only way to keep him a man of peace. But it is not the way to provide for the proper defence of his country.

## THE LATE HON. HENRY COPELAND.

By the death of the Hon. Henry Copeland on June 22, New South Wales lost her Agent-General in England and a hard-working, painstaking official. Like so many Colonials, Mr. Copeland was not born to high places. Emigrating to New South Wales in the late 'fifties, he began his career in Australia as a miner, but it was not long before his ability showed itself and earned him such positions as that of Minister for Works and that of Minister for Lands. He was also one of the representatives of the Commonwealth on the Pacific Cable Board, one of the Advisory Committee Board of the Imperial Institute, and an active participator in the work entailed by the formation of the Australian Federation.

## THE CARTHUSIAN MONKS.

A Commission has been sitting in Paris to inquire into the charge of blackmail against M. Edgar Combes, son of the French Premier. M. Edgar Combes is alleged to have had negotiations with M. Lagrave, relative to the sum of a million francs, for which he undertook to exempt the Carthusian monks from the operation of the law against the religious orders. M. Edgar Combes denies the whole story, and the Commission has been examining the evidence. It does not amount to much. A certain M. Besson says he has proofs, but he refuses to produce them. The head of the Carthusians says that four members of the Chamber are implicated in the transaction, but he refuses to name them. He takes up the position, in short, that it is highly moral to make a gross imputation, and then decline to substantiate it. The effect of such tactics is that even the Nationalist members of the Commission are disgusted, and belief in the charge of blackmail is dwindling. The French Government may be harsh in their dealings with the orders, but they have not coupled harshness with a corrupt scheme for enriching themselves. The Carthusians may be much injured persons, but their method of hitting back is not exactly consistent with the practice of religion.

## THE CHICAGO CONVENTION.

Mr. Roosevelt has been adopted by the Chicago Convention as the Republican candidate for the Presidency in the forthcoming election. This is a personal triumph for the President over a strong and hostile section of his party. He is admitted to be the only man who can keep the Republicans in power, although his policy is viewed by many of them with bitter dislike. On the other hand, Mr. Roosevelt has made concessions. He has accepted Senator Fairbanks as the candidate for the Vice-Presidency, although this selection is distasteful to him. He has also accepted the extreme Protectionist platform, although he is in favour of a revision of the tariff, and of something not easily to be distinguished from Free Trade. The Republicans have abandoned revision, and discarded President McKinley's plea for reciprocity.

## A NEW PAVILION FOR RAMSGATE.

Ramsgate has added to its already numerous attractions a splendid building that should entice many more visitors to the popular watering-place. This takes the form of an exceptionally well-arranged pavilion, opened, as the Royal Victoria Pavilion, by Princess Louise, Duchess of Argyll, on June 29.

## RAISULI.

Mr. Perdicaris and Mr. Varley are free, but their late host is making himself a more considerable nuisance than ever. The British and American Governments are pressing the Sultan of Morocco to punish the brigand, who is now a Moorish Governor, and by all his titles a highly respectable personage. He administers a district as big as a province, and extending to the very gates of Tangier. He is, in short, a more important ruler than the Sultan himself. As this dignity is compatible with no interests save his own, the Powers wish to be rid of him. But he has threatened that if the Sultan's troops make war on him he will raid Tangier, and carry off more Europeans, to whom he will not figure in the character of a delightful host. He talks of blood, and defies the world. How this comedy is to end it is impossible to say.

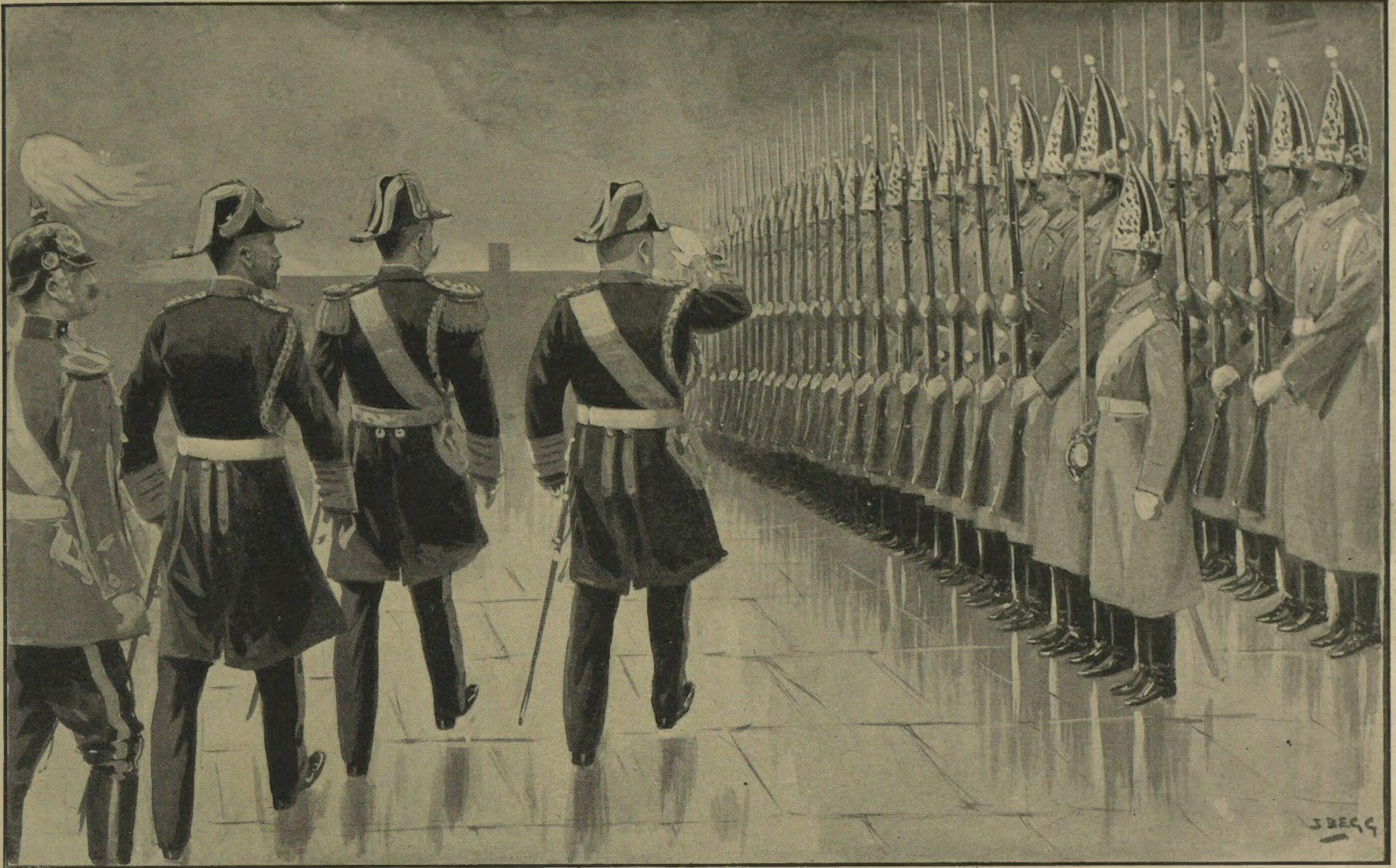


Photo. Elliott and Fry.  
THE LATE HON. HENRY COPELAND,  
AGENT-GENERAL FOR NEW SOUTH WALES IN ENGLAND.



# IMPERIAL AMENITIES AT KIEL: AN INSPECTION AND A STATE DINNER.

Drawings by S. BEGG FROM SKETCHES BY NORMAN WILKINSON, OUR SPECIAL ARTIST AT KIEL.



Prince Henry.

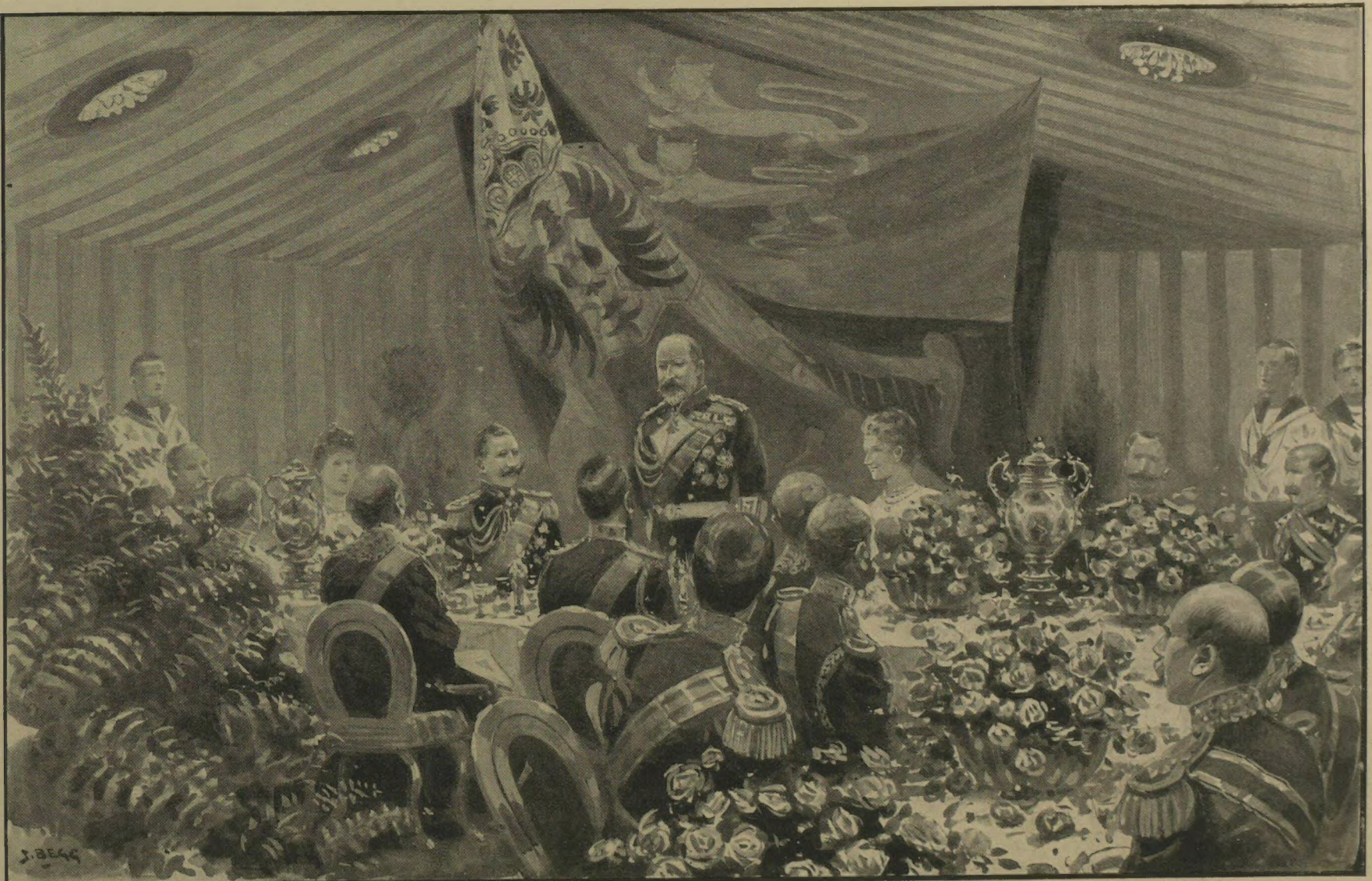
Kaiser.

King.

Prince Oscar.

THE ROYAL INSPECTION OF THE GUARD OF HONOUR MOUNTED IN HOLTENAU LOCK: THE POTSDAM COMPANY OF THE 1ST REGIMENT OF THE GUARD SALUTING KING EDWARD.

*The Potsdam Company of the 1st Regiment of the Guard, the finest men in the German Army, was stationed on the south side of the lock. Among its officers were the German Emperor's younger sons. The company wore the historic headgear of the time of Frederick the Great.*



Princess Henry.

Kaiser.

King.

Kaiserin.

Duke of Oldenburg.

KING EDWARD'S FIRST WELCOME ON BOARD A GERMAN WAR-SHIP: HIS MAJESTY REPLYING TO THE TOAST OF HIS HEALTH AT THE STATE DINNER ON THE "HOHENZOLLERN."

*A State dinner to King Edward was given on board the Imperial yacht "Hohenzollern" on the night of his Majesty's arrival. In his speech the Kaiser referred to the high satisfaction it afforded him to offer King Edward, for the first time, a welcome on board a German ship of war. Both King and Kaiser emphasised the fact that yachting was the sole object of the royal visit.*



# VICTORS AND VICTIMS OF THE BATTLE OF THE YALU.



THE PRICE OF VICTORY: JAPANESE SOLDIERS, WOUNDED AT THE BATTLE OF THE YALU, ENTERING TOKIO.

SKETCH (FACSIMILE) BY MELTON PRIOR, OUR SPECIAL ARTIST IN THE FAR EAST.

"This sketch represents the first little batch of sick and wounded arriving from the front. Only the slightly wounded were brought here, and they proceeded from the railway-station to the hospital or to their homes in 'rickshaws. The men wore white kimonos, and white caps with a red cross on the front. Another cross was sewn on the sleeve of the kimono. All had a red blanket over the knees, and some had one over the left shoulder. The crowd was very anxious and inquisitive, but did not cheer."—NOTE BY MR. MELTON PRIOR.



'KEEPING THE FLAG FLYING': A JAPANESE OFFICER PREVENTING THE FALL OF HIS COUNTRY'S COLOURS.

DRAWN BY A. FORESTIER FROM A SKETCH BY FREDERIC VILLIERS, OUR SPECIAL ARTIST IN THE FAR EAST.

An officer bearing the Japanese flag was shot dead while in the act of planting it on the summit of the hill at Chu-lien-cheng. A comrade, catching the standard as it fluttered to the ground, raised it again and kept it waving until it was placed upon the captured position.



# KILLED BY THEIR OWN SHELLS: DEATH IN THE MOMENT OF VICTORY.

DRAWN BY ALLAN STEWART FROM A SKETCH BY FREDERIC VILLIERS, OUR SPECIAL ARTIST IN THE FAR EAST.



JAPANESE KILLED BY A SHELL FROM ONE OF THEIR HOWITZERS WHILE PLANTING THEIR FLAG ON THE HILL AT CHU-LIEN-CHENG DURING THE BATTLE OF THE YALU.

*The Japanese troops had gained the summit of the conical hill at Chu-lien-cheng, and were cheering and planting their flag when a shell from one of their own howitzers fell among them. Sixteen soldiers were killed with "Banzai!" on their lips.*



# A DISASTER COSTING A THOUSAND LIVES: THE WORK OF RESCUE.

DRAWN BY W. RUSSELL FLINT FROM A SKETCH BY EDWIN THOMAS, AN EYE-WITNESS OF THE TRAGEDY.



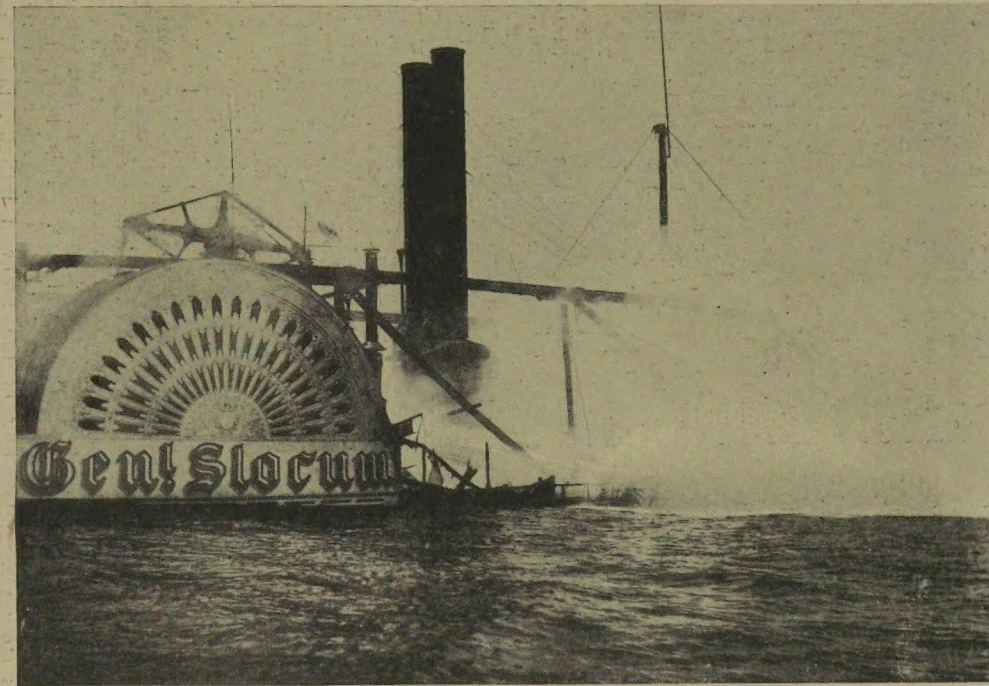
TUGS AND ROWING-BOATS ATTEMPTING TO SAVE THE PASSENGERS OF THE BURNING "GENERAL SLOCUM."

*The steamer "General Slocum," carrying the annual Sunday-school excursion of the St. Mark's German Lutheran Church to Locust Grove, Long Island Sound, on June 15, took fire while off Sunken Meadows. The flames speedily became uncontrollable, and panic followed. The vessel, unable to turn because of the Hell Gate rocks, was run at full speed to North Brother Island, and there beached. The hurricane deck gave way almost at the first. Many brave attempts at rescue were made, but nothing could prevent an enormous sacrifice of life.*



# A DISASTER COSTING A THOUSAND LIVES: THE BURNING OF THE EXCURSION-STEAMER "GENERAL SLOCUM."

THREE PHOTOGRAPHS BY G. G. BAIN.



THE "GENERAL SLOCUM" BEFORE THE DISASTER.

THE BURNT-OUT STEAMER BEACHED ON NORTH BROTHER ISLAND.

THE WRECK, SHOWING THE PADDLE-BOX FROM WHICH A NUMBER OF THE PASSENGERS WERE RESCUED.

THE SEARCH FOR THE DEAD.

*The "General Slocum" was one of the largest excursion-boats in the United States, and was a familiar sight at the races for the America Cup. With the exception of the hull, which was of iron and steel, she was constructed almost entirely of wood. She could carry two thousand passengers with ease.*



## NOVELS AND TRAVEL.

*Sir Mortimer.* By Mary Johnston. (London: Constable. 6s.)  
*The Givers.* Short Stories by Mary E. Wilkins Freeman. (London: Harpers.)  
*Broke of Covenden.* By J. C. Snaith. (London: Constable. 6s.)  
*Souls in Bondage.* By Perceval Gibbon. (Edinburgh: Blackwood. 6s.)  
*Naughty Nan.* By John Luther Long. (London: Ward, Lock. 6s.)  
*Daughters of Nijo.* By Onoto Watanna. (London and New York: Macmillan. 6s.)  
*Dollars and Democracy.* By Sir Philip Burne-Jones, Bart. (London: Sidney Appleton. 5s.)

In some ways, Miss Johnston's latest book, "Sir Mortimer," is more like "Audrey" than its predecessors. Yet we cannot count "Sir Mortimer" a success. It is a story of the days of Drake and Sidney, ingeniously constructed, wrapped in an atmosphere of romance certainly, with an appeal to the imagination that is irresistible, and told in language at once rich and choice. In that last quality, perhaps, is to be sought the cause of the failure which nevertheless attaches to it. It is a book of words instead of deeds. Miss Johnston has not breathed the Elizabethan air. The heroic age has filled her mind; she has studied it, striven to the verge of success to probe its secret, caught gleams here and there of its spirit. But she has not lived in it, and her story, instead of recreating it for us, comments only upon it with the sympathetic wisdom of a modern. These are no more than the ghosts of Drake and Sidney; this is the reflection of their day, and not that day itself. In her endeavour to give back its high-flown language, she has lost herself in a wealth of words; and like Mistress Damaris Sedley, her heroine, who could parley euphuism with the best, we are compelled to think that plain English might better have served the turn. "Sir Mortimer" is an honourable failure, but a failure all the same.

The short stories of Miss Wilkins have grown so slight that even the print in which they appear has a spectral air. One wonders how the printers keep them from dissolving altogether before they can be set down on the page. It is scarcely credible that any author of reputation should want to publish in a volume such an anecdote as "Lucy" or the story of ugly Eglantina, who was preferred by her blind lover, when he had gained his sight, to her beautiful cousin. Eglantina was not merely ugly but hideous, and it was she who suggested that the beautiful cousin should take her place, and pretend to be the girl that the blind young gentleman had loved in the years of his infirmity. But he yearned for the true Eglantina, and declared that she was the more beautiful of the two. It is a nice little fable for a schoolgirls' magazine; but why does Miss Wilkins offer it to a sceptical world? Fortunately, there is, in the story which gives its name to the volume, a touch of the old felicity in the portraiture of New England folk. It describes nothing more serious than the thoughtlessness of some people in the choice of wedding presents. Flora Bell is overwhelmed with gifts she does not want, and her Aunt Sophia determines to read the donors a lesson in turn. It culminates in the discipline of the bridegroom's uncle, who is so staggered by the audacity of Aunt Sophia in throwing a silver card-case back in his face, so to speak, that he comes down handsomely with money enough to buy three acres and a cow. There is a delightfully gentle humour in this little sketch. But it is scarcely sufficient to make us forgive the others.

Mr. Snaith will tell you that "Broke of Covenden" is a curtain-raiser with which that immortal dramatist, the God of Irony, set Olympus in a roar on the six hundred and eighty-fifth anniversary of the signing of Magna Charta in England. Mr. Snaith has adventured the throwing of this little trifle into the novel form, taking six hundred pages, or some 250,000 words, to the task. To proclaim its great length, however, is really to pay a tribute to his version, for we can add that we reached the end without being bored. For that we have considerably to thank Lord Bosket, or perhaps we ought to say Lord Bosket's conversational style; and his special entertainment of us was probably not in the original bill. The nobleman is the brother of Jane, who is the wife of Broke of Covenden, and so he is the uncle of the one son and six daughters with whom, for the enlightenment of his middle life, she has presented her lord and master. And it is this pattern father and very figure of decorum, a "gentleman" from tip to toe, and English to the marrow, Broke of Covenden himself, whom the dramatist intended to excite our laughter. We can hardly be expected, however, to see things precisely from the Olympian point of view. Indeed, it is the sign of the story's immortal origin that, while the gods roar lustily at it, we poor mortals must laugh with rather a wry face. At any rate, as has been said, we welcome the thirteenth Baron Bosket of Hipsley—it may be for a reason that will give the ironic artist up aloft food for a fresh chuckle. For perhaps, sub-consciously, we have a feeling that of all the characters in the story it is that rather disreputable tippler whom we look to to justify human nature.

Even though we may be ready to admit that fiction is not a mere entertaining peep-show, but the mirror of truth held up virtuously to the world, we must still be permitted to deprecate the brutality of "Souls in Bondage." There is a grossness about this description of how a vicious half-caste persecuted an innocent girl, married her, and finally beat her to death that disturbs appreciation of Mr. Perceval Gibbon's clear, cool language, his directness, the vigour that drives through his book. The horror of the main affair is, in fact, out of proportion to other interests: the lighter chapters which deal with a transport-rider's life and courtship, and which, though they contain one hideous incident, are fairly pleasant reading, become colourless beside the fate that the author allots to his most carefully drawn character. The scene of action is laid chiefly in the "off-coloured" quarter of a South

African town, where we are told that the half-caste swelters in a degradation of which Mr. Gibbon does not spare us the detail. All that he describes is, no doubt, drawn from the life, and most accurately rendered. The human brute, as depicted in Bantam, undeniably exists; but we refuse to believe that the condition of the "off-coloured" swarm carries with it no relief that would not, had it been lightly touched in, have brought the story into harmony with the broader outlook of life. After all, the courses of existence run no more surely towards unbridled cruelty than—let us say—they may towards sheer altruism, the nerves of clever young realists notwithstanding. Perhaps Mr. Gibbon when he comes to this conviction, will put his abilities to a happier use.

It is obvious that a young person destined from her cradle to be an archbishopess should not have a violinist, a mandolinist, a palmist, a poet, and a dramatist at her feet, to say nothing of a Count and the bank-clerk who is also a second cousin, and who serves as mouth-piece for Mr. John Luther Long. "Naughty Nan," however, is thus surrounded, so that the nature of her escapades is sufficiently indicated at the outset. Nan's aunt was well within the mark when she described her as "daring": for sheer audacity many of the actions of this wayward heroine would be hard to beat. In the end she emerges triumphant—and not an archbishopess. This happy consummation is only reached after an unconscionable number of pages have been read. One is tempted to emulate the parodist and say—"Man wants but little here below: Does he want Luther Long?" Perhaps that is too severe; the simple fact is that Mr. John Luther Long has not quite found himself, at least in the present instance. He is sometimes genuinely funny, and here and there he is pathetic; in the main his dialogue is sprightly and entertaining. But it would require really great talent to write a book consisting entirely of conversations which would prove to be uniformly entertaining, especially when the story is of the slightest. "Naughty Nan" is "thin parritch," as they say in the North—plenty of water, but not much meal; but both water and meal are well enough when the correct proportions are attained. Mr. Long must look to this.

In these days we are more than ever anxious to understand the Japanese mind and character. We begin to realise that some of the writers whose studies of Japanese life have charmed our leisure hours evolved a Japan out of their inner consciousness. Even Pierre Loti, who was held in the early 'nineties to have entered into the spirit of the land, stands discredited to-day. Japan's march has left her interpreters behind. In Mr. Onoto Watanna's novel, "Daughters of Nijo," the reader finds a simple yet ingenious story pleasantly told. It sets out certain adventures that befell the Prince of Nijo and his daughters in the year of the Restoration; and the atmosphere is of the old Japan in which the women seem to have been charming babies, and the men creatures of passion without any sign of the gifts that make their children the wonder of the world to-day. Such a story as this cannot fail to please, for the writing is delicate, the Eastern charm is preserved, and the figures, if not exactly lifelike, move with a great deal of grace. But "Daughters of Nijo" is but a further addition to the list of books written by Japanese writers that leave us wondering whether there is not, in the Mikado's country, a conventional literary form that exists quite independent of progress and change, just as certain conventions linger in the country's art and ceremonial religious observances. It is wellnigh impossible to reconcile the literature with the life of Japan, or to find in the curiously fascinating women, of whom we read with so much pleasure, the mothers of a race of heroes. The Japanese have yet to be explained, to be accounted for, and Mr. Watanna's pleasant work does no more to this end than did "Madame Chrysanthème."

It is said that Sir Philip Burne-Jones has been charged with gross ingratitude for the hospitality he received in America. But this is the common experience of English visitors to that country when they come home, and describe in print what they have seen. Sir Philip has set down his observations with perfect frankness, but without malice. He saw the weaknesses of the kind of "society" which is produced by dollars and nothing else; and he saw them because it was impossible to escape the vision. "Each city throughout the length and breadth of the United States produces a little coterie of varying degrees of 'smartness.' Chicago, of course, has its 'smart set,' and Philadelphia and Baltimore. I believe Pittsburg and Syracuse also have their 'smart set.' Kalamazoo, Michigan, is probably growing one at this moment. There is no limit to these 'sets' or their 'smartness.'" He went to Newport and made pretty much the same observations as brought down upon the head of Paul Bourget the rather clumsy wrath of Mark Twain. The ladies at Newport, said M. Bourget quite innocently, breakfasted in their diamonds. Perhaps they slept in them. Everywhere, says Sir Philip Burne-Jones, there is "a sense of unlimited expense." But he does not say that the ladies bathe in their tiaras. They are content to be "lovely sirens in red silk costumes and stockings and hats to match," and he recalls with a sigh how he "leaped and pranced with them among the breakers, renewing in imagination for a few brief moments my far-off youth." But except for that fitful illusion, Sir Philip seems to have found the sirens rather tiresome—at least when out of the waves. He is an artist, and to them art and literature have no meaning. Great wealth has given the "smart sets" in America "no serious basis of life." They cannot even talk politics, as ladies in Mayfair can always do. On the other hand, Sir Philip declares that "the nasal twang is getting rare." It seems hard that a traveller who makes that surprising statement about Americans should be accused of ingratitude.

## "THE QUEEN'S QUAIR."

With no more studied plot than history affords, Mr. Maurice Hewlett's tragic essay, "The Queen's Quair" (Macmillan), is nevertheless a novel. The author has taken less license than he did in "Richard Yea and Nay"; but he has not been slavishly historical, and the result is a new effect in fiction. Here is no historico-romantic sandwich, but a narrative with the silences of history filled in, its hints broadened, and all so persuasively done that what was not may very well have been. Wherever, indeed, there has been departure from the *vero*, we are fain to cry *ben trovato*.

Of the blind Mariolaters Mr. Hewlett is not. But he has an exquisite sympathy with the Queen of Scots in her misfortunes, and has sought by minute analysis of her character to suggest rather than to show categorically the conflict of forces, mental and physical, that wrought her undoing. True it is she was chilled somewhat by her reception in Scotland, but it was no cold douche of unco' guidness that brought about the catastrophe. Mr. Knox was at first rather tender than otherwise. Twice a widower, he might have looked higher than the Queen's cousin for his third wife; but this is mere by-play. Had Mary had councillors less warped by selfish intrigue, her French gaiety and even her Papistry would not have alienated Scotland. But the tremendous question of the English succession and its necessary relation to the Queen of Scots' marriage plans set the Court by the ears, and from that seething whirlpool of political and private dishonesty it was not Mary Stuart that could steer the bark of State. Had Moray not been fiercely jealous of his half-sister, Scottish history might have spread a cheerfuller page; or had Mary made a fortunate match there might have been no Fotheringay: but the grand blunder was Darnley.

Mary required a master, but the manliness of Henry Stuart was a hollow phantom that vanished even as the Queen embraced it. Thence, on Mr. Hewlett's showing, sprang woes unnumbered; and it is hard to gain-say the truth of his theory. Sensitive, passionate, and proud, Mary's spirit could not brook the wrongs Darnley put upon it. His *débâcle* was but the prelude to her own. Wherever else the novelist may have been too much the novelist, it is not in the portrait of that profligate young oaf, styled, forsooth, "King." Sentimental histories of our youth led us to feel a little sorry for the chief victim of the Kirk of Field explosion, or strangling, whichever it was. "The Queen's Quair" is an admirable corrective, for it spares no detail that the most outspoken history has recorded, yet with infinite delicacy are the blackest tones limned, and those who do not understand will not. This book, indeed, is of an extraordinary cleanness. After this romantic handling of the Bothwell intrigue, in its earlier phases, we blush to read what the sane and honest historian has to say of the same incidents. The exalted passion of the scene in the Chequer House Garden, where a woman deeply wronged turns to the one man in broad Scotland who understood her, can but make the reader pray that history is wrong and that Mr. Hewlett's instinct is right. There we leave the puzzle, and would forget, while the story lasts, the person and offices of Lady Forbes of Reres.

The strange happenings between Mary and Bothwell at Jedburgh and Hermitage, as set forth here, find readier credence in that much calumny on this head has been refuted by common-sense. Bothwell was at this time sick of a serious wound, so the Queen's devotion was disinterested enough. This greatest love affair of Mary's has not hitherto, as far as we are aware, been viewed in the modern light, and that gives the book a curious significance. The woman of nerves and delicate sensibilities who has been wronged and disgusted by an evil or unsympathetic husband finds nowadays a ready apologist for any consolation she may seek. It has been the theme of a thousand minor novels. It is now tacitly the *motif* of a great one, and as a working hypothesis for the understanding of the Queen of Scots it answers to admiration. There is here, however, nothing so clumsy as any attempt at overt apologetics. The character is simply portrayed with this idea as key, together with a manifest conviction on the author's part that Mary was no wanton. The result is a fascinating study abounding in suggestion and elusive problems.

Of the historical figures who composed the Queen's circle, Mr. Hewlett gives us admirable full-length portraits. Knox, Moray, Morton, Ruthven, Lennox, Huntly, Bothwell, Archibald Douglas, time-serving Mr. Secretary Lethington, Sir James Melville, the four Maries, the Countess of Huntly, Jean Gordon Countess of Bothwell are touched into the picture with the hand of knowledge. Châtellard and David Riccio play their gallantly ungallant parts as history has recorded, but the Queen, it seems, was in their case as Cæsar's wife should have been. The atmosphere is rightly Scottish; the characters speak with the dry humour and intonation of the country and the time. It is a feat for an English novelist. On one phrase only, that treacherous "the morn," he comes to grief. "How's a' wi' you the morn" would mean, if it meant anything, "How are you to-morrow?" a greeting familiar in the circus-ring, but not found in good Scots. The general rightness, however, of his dialect, so near to English, yet as far from it as it is from what Cockneys mistake for the written word of Scots nowadays, need not surprise us if we look carefully at the dedication; and with this in mind it is not difficult to identify "the learned pen" that supplied the novelist with the racy extracts from the diurnall of the Master of Sempill. They might have passed as genuine but for the waggery that prompted the phrase "Master Chalmers, a philosophic doubter," which rather gives the game away. But these are scarcely blemishes in a web where the gold and the sable are interwoven with such cunning art.



## ROYAL INTEREST IN THE OPEN-AIR CURE OF CONSUMPTION.

SKETCHES BY RUSSELL FLINT.

General French.

Lord Cheylesmore. Prince of Wales. Princess of Wales.

Bishop of Southampton.



THE PRINCE OF WALES OPENING THE NEW SANATORIUM FOR CONSUMPTIVES AT HEATHERSIDE, CAMBERLEY, JUNE 25:  
LORD CHEYLESMORE READING THE ADDRESS.

*The new Sanatorium and Convalescent Home at Heatherside, Camberley, is the country branch of the Brompton Hospital for Consumption and Diseases of the Chest. It is destined for the housing of a hundred patients and the medical and nursing staff, and has been erected and fitted at a cost of about £70,000.*



# THE ROYAL VISIT TO KIEL: THE ARRIVAL OF HOST AND GUEST.

DRAWN BY NORMAN WILKINSON, OUR SPECIAL ARTIST AT KIEL.



"Hohenzollern."

THE HOST AND HIS ESCORT: THE KAISER'S YACHT "HOHENZOLLERN" AT ANCHOR.



THE GUEST AND HIS ESCORT: THE ARRIVAL OF KING EDWARD ON BOARD THE "VICTORIA AND ALBERT."



# THE NINTH ATTACK ON THE NAN-SHAN HEIGHTS.

SKETCH (FACSIMILE) BY FREDERIC VILLIERS, OUR SPECIAL ARTIST IN THE FAR EAST.



THE FINAL RUSH OF THE LEFT WING OF THE JAPANESE ARMY ON THE RUSSIAN POSITION, MAY 26.

The Japanese infantry charged Nan-shan nine times before capturing the position. In the final attack forts and trenches alike were carried at the point of the bayonet, the assaulting troops clambering over the bodies of their fallen comrades. At the supreme moment the ammunition of the Japanese artillery began to give out, but at the same time the Japanese squadron in Kin-chau Bay, which had already lent assistance, renewed its bombardment of the Russian forts and trenches. Throughout the action the Japanese left suffered an enflading fire from the Russian infantry, a gun-boat in Tahien-wan Bay, and four nine-centimetre guns stationed at Ta-fang-shan. At seven o'clock in the evening the Japanese flag flew over the forts commanding the neck of the Liao-tung Peninsula, and the Russians were in full retreat towards Port Arthur. The nearer shells shown in the sketch are from the Russian gun-boat.





"SCIENTIFIC FANATICS": GENERAL OKU'S TROOPS STORMING THE RUSSIAN ENTRENCHMENTS AT KIN-CHAU.

DRAWN BY R. CATON WOODVILLE FROM SKETCHES BY FREDERIC VILLIERS, OUR SPECIAL ARTIST IN THE FAR EAST.

*The capture of the strongly fortified Russian position at Kin-chau and Nan-shan by General Oku's troops was a magnificent feat of arms that placed the Japanese among the foremost military peoples of the world. According to the Japanese official dispatch, "The battle commenced on May 26. It went on from early dawn until eleven a.m., when our artillery had silenced the enemy's guns. . . . The enemy had erected fortifications of a semi-permanent character which were loopholed, and returned a withering fire. Our troops advanced with desperate bravery to within 200 metres. . . . Great assistance was rendered us by the gun-boats in Kiu-chau Bay, despite the cross-fire from one of the enemy's gun-boats in Tullen-wan Bay."*



# THE LAST STAND OF THE RUSSIAN REARGUARD AT THE BATTLE OF THE YALU.

DRAWN BY PERCY F. S. SPENCE FROM A SKETCH BY FREDERIC VILLIERS, OUR SPECIAL ARTIST IN THE FAR EAST.



"ORDER ARMS!": THE RUSSIANS SURRENDERING TO THE JAPANESE ON THE HAMAIAR HILL ON THE EVENING OF MAY 1.

*The Russian officer in command of the rearguard, realising that he was surrounded by the Japanese and that the position was hopeless, raised a handkerchief at the point of his sword in token of submission, and ordered the remnant of his company to order arms. The officer in command of the victors gave similar instructions as his men advanced. Thus conquerors and conquered stood facing each other until the firing ceased. The extraordinary effect of the Japanese shells in tearing up the ground should be noted.*



THE ROYAL VISIT TO KIEL: PICTURESQUE DAY AND NIGHT SCENES.

DRAWN BY NORMAN WILKINSON, OUR SPECIAL ARTIST AT KIEL.



THE FIRST RACES OF THE REGATTA WLEK: KIEL HAVEN AFTER THE START FOR THE LARGE SCHOONER AND CRUISER CLASSES.

*The races were started in rapid succession, and the sight was an exceedingly pretty one. The German Crown Prince sailed his yacht "Angela" in the race for yachts, Class 5 B, but made an unlucky start, and was hopelessly beaten.*



THE ILLUMINATED FLEET IN KIEL BAY ON THE NIGHT OF THE KING'S ARRIVAL.

*The night of King Edward's arrival was marked by the illumination of the vessels in Kiel Bay. British vessels vied with German in honouring the occasion, and both the "Victoria and Albert" and the "Hohenzollern" were lit up. While the toasts were being honoured at the dinner on the "Hohenzollern," the ships in the harbour fired salutes.*



THE SALVATION ARMY CONGRESS IN THE INTERNATIONAL HALL IN THE STRAND.

DRAWN BY S. BEGG.



GENERAL BOOTH, COMMANDER-IN-CHIEF OF THE SALVATION ARMY, LEADING THE HYMN SUNG WITH UPLIFTED HANDS.

*The veteran General Booth was received by the King on June 22, and inaugurated the Salvation Army Congress with a short dedicatory address on June 25. The temporary International Hall in the Strand in which the Congress is housed is to be taken piecemeal to a number of provincial centres and there re-erected. Referring to the site upon which the Hall stands, the General said that he was not without hope that the time might come when the London County Council would present it to the Army, and that then some millionaire might come along and find the funds for the building.*



SALVATIONISTS FROM ALL CLIMES: TYPES OF THE FOREIGN SOLDIERS OF THE ARMY.

SKETCHES BY PERCY F. S. SPENCE DURING THE INAUGURATION OF THE CONGRESS.



LIVING PROOFS OF THE WIDESPREAD NATURE OF THE SALVATION ARMY ATTENDING THE CONGRESS.

"The bombardment of London," as General Booth has described the Salvationist Congress, is remarkable for the number of peoples represented in it. The Army's servants have been active in many lands, and the result is an exceedingly cosmopolitan gathering, which bears eloquent witness to the efforts of the "aggressive Christians" of whom the General is so proud.







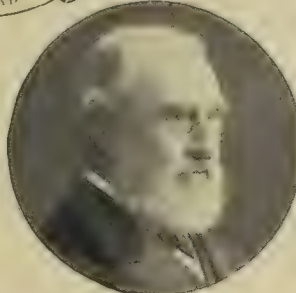
THE "OFFICIAL BIRTHDAY" HONOURS: SOME INTERESTING RECIPIENTS.



*Photo. MacIver.*  
SIR ROBERT ROPNER, BART., M.P.,  
Ship-Owner.



*Photo. Lewis.*  
SIR EDWARD P. WILLS, BART., M.P.,  
Philanthropist and Tobacco-  
Merchant.



*Photo. Elliott and Fry.*  
SIR HENRY KIMBER, BART., M.P.,  
Founder of Colonial Commercial  
Industries.



*Photo. Thompson.*  
SIR WALTER PALMER, BART., M.P.,  
Philanthropist and Biscuit-  
Manufacturer.



*Photo. Elliott and Fry.*  
SIR WILLIAM J. GOULDING, BART.,  
Director of City of Dublin Bank.



*Photo. Blanc.*  
SIR GEORGE WHITE, BART.,  
Pioneer of Electric Street Traction  
in England.



*Photo. West.*  
SIR ALFRED C. HARMSWORTH, BART.,  
Newspaper Proprietor.



*Photo. Elliott and Fry.*  
SIR ROBERT B. FINLAY,  
G.C.M.G., K.C., M.P.,  
His Majesty's Attorney-General.



*Photo. Russell.*  
THE RT. HON. CHARLES BOOTH, P.C.,  
Sociologist.



*Photo. Elliott and Fry.*  
THE RT. HON. W. S. KENYON-  
SLANEY, P.C., M.P.,  
Parliamentarian.



*Photo. Maud and Fox.*  
THE RT. HON. JAMES PARKER SMITH,  
P.C., M.P.,  
Parliamentarian.



SIR JAMES DEWAR.



*Photo. Satoru.*  
SIR ROBERT E. BREDON, K.C.M.G.,  
Deputy Inspector-General of the  
Chinese Imperial Maritime Customs.



*Photo. Elliott and Fry.*  
SIR GEORGE S. GIBB,  
Manager of the North-Eastern  
Railway.



*Photo. Holding.*  
SIR EDWARD ELGAR,  
Composer.



*Photo. Elliott and Fry.*  
SIR GEORGE DOUGHTY, M.P.,  
Merchant and Ship-Owner.



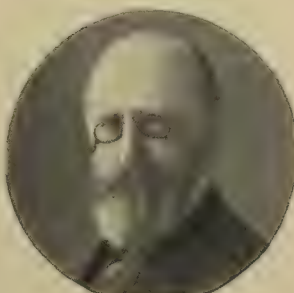
*Photo. Russell.*  
SIR A. A. BECKETT,  
Late Assistant Accountant-General  
of the Army.



*Photo. Elliott and Fry.*  
SIR WALTER PLUMMER,  
Educationist and Metal-Merchant.



*Photo. Elliott and Fry.*  
SIR E. H. DUNNING, J.P.,  
Director of Gold-Mining Companies.



*Photo. Elliott and Fry.*  
SIR THOMAS BARCLAY,  
Vice-President of the International  
Law Association.



CAPT. TROUBRIDGE.



SIR T. STEVENSON.



SIR F. F. MARZIALS.

Sir T. Marchant Williams is Stipendiary Magistrate of Merthyr Tydfil; Sir W. Lloyd Wise, Past-President of the Chartered Institute; Sir John Brickwood, Philanthropist and Contractor; Colonel Sir Henry Edward McCallum, G.C.M.G., Governor of Natal; Sir James Dewar, the well-known Scientist; Captain Ernest C. T. Troubridge, C.M.G., late his Majesty's Naval Attaché at Tokio; Sir T. Stevenson, M.D., Scientific Analyst to the Home Office; and Sir F. F. Marzials, late Accountant-General of the Army. The photographs of these gentlemen are by Elliott and Fry, Tennard, and Russell.





THE INVISIBLE ADVANCE OF THE JAPANESE ARMY TO THE YALU: GENERAL KUROKI'S TROOPS MARCHING UNDER COVER OF ARTIFICIAL SCREENS OF BRUSHWOOD.

DRAWN BY H. W. KOERKOECK FROM DETAILS SUPPLIED BY A CORRESPONDENT.

*The ingenuity with which the Japanese Generals have marked the movements of their commands during the present war was further exemplified in the advance to the Yalu. Before Wiju, the road along which General Kuroki's troops were compelled to pass was in full view of the enemy posted upon the further bank of the river, and it would have been an easy matter for the Russians to have estimated the strength of their opponents' forces. To avoid so undesirable a contingency, the Japanese erected screens of brushwood along the side of the road, thus creating artificially the cover that was not provided by nature. Where the path ran down the face of the hills, arches of fir-poles and millet-stalks, ranged in tiers, replaced the screens, and, spanning the roadway, formed an unbroken shield.*



IN MEMORY OF THE FALLEN EAGLE: A NEW FRENCH MONUMENT TO THE VANQUISHED  
ON THE FIELD OF WATERLOO.



THE LION OF WATERLOO IN COURSE OF CONSTRUCTION.  
(FROM A CONTEMPORARY PRINT.)



WELLINGTON'S LEFT CENTRE: THE FARM OF LA HAIE-SAINTE, CARRIED  
BY BONAPARTE'S TROOPS, AND THE SCENE OF THE LAST ATTACK.



THE NEW MONUMENT IN MEMORY OF THE FRENCH SOLDIERS WHO FELL  
AT WATERLOO: GÉRÔME'S "L'AIGLE," INAUGURATED JUNE 28.



THE MONUMENT TO THE PRINCE OF ORANGE: THE LION OF WATERLOO,  
ERECTED BY THE GOVERNMENT OF THE NETHERLANDS.



WELLINGTON'S RIGHT CENTRE: THE CHÂTEAU D'HOUGOUMONT,  
UNSUCCESSFULLY ATTACKED BY THE FRENCH. (PRESENT STATE.)



A FIGHT IN THE SEA: AN INCIDENT OF THE BATTLE OF NAN-SHAN.

DRAWN BY F. MATANIA.



THE JAPANESE RIGHT WING ATTACKING THE RUSSIANS OPPOSING ITS ADVANCE THROUGH THE WATER.

*During the attack on Nan-Shan, the Japanese right wing, which rested on the coast, was extended until the men had to advance through the water. There the Osaka men, who have lately so signally disproved their ancient reputation for cowardice, encountered a body of Russians, and a desperate fight ensued between combatants waist-deep in water.*





Mrs. Krupp. The Misses Krupp. Prince Henry. Crown Prince.

IMPERIAL YACHTSMAN AND THE FOUNDER OF THE KIEL YACHT CLUB: THE KAISER LAYING A WREATH UPON THE MONUMENT TO HERR KRUPP.

DRAWN BY A. FORESTIER FROM SKETCHES BY NORMAN WILKINSON, OUR SPECIAL ARTIST AT KIEL.

*The Kaiser's first public act during his visit to Kiel was the unveiling of a monument to the late Herr Friedrich Krupp, who built the Kiel Yacht Club at his own expense, and was its most generous supporter. The monument, which stands in front of the club-house, bears the inscription: "In thankful remembrance, from the Commodore and the members of the Imperial Yacht Club, 1904."*



Lord Burnham.

Prince of Wales.

Sir Horace B. Marshall.

THE PRINCE OF WALES AT HIS ANNUAL CHARITY DINNER: HIS ROYAL HIGHNESS PRESIDING AT THE FESTIVAL OF THE ORPHAN WORKING SCHOOL.

DRAWN BY PERCY F. S. SPENCE.

*The Prince of Wales, who makes it a rule to attend one Charity Dinner annually, presided this year at the Festival of the Orphan Working School, held in the Whitehall Rooms at the Hotel Metropole on June 22. His Royal Highness, Lord Burnham, and Sir Horace Brooks Marshall all spoke of the good work done by the institution. The dinner resulted in a collection of eleven thousand pounds.*



# MELBA HAS MADE GRAMOPHONE RECORDS.

IN APRIL LAST MADAME MELBA approached The Gramophone and Typewriter, Ltd., with a view to obtaining a series of Gramophone Records of her repertoire, in order that she might send these to her father in Australia. The Company gathered together in London its greatest recording experts, and a laboratory fully fitted with the necessary machinery and apparatus was constructed in her house in London. Madame Melba then chose her own time and made tests of Records or sang a song through just as the mood suited. Pianists and an orchestra were always in attendance.

The result of this work was the production of a series of records which surpasses anything previously done, and establishes the position of the Gramophone for ever. Such beautiful reproductions of Madame Melba's voice, combined with the brilliancy of phrasing and ease of execution which characterises this marvellous artiste are they, that

## HER FRIENDS HAVE PERSUADED HER

to allow these records to be published by the Gramophone and Typewriter, Limited, for the benefit of the whole world and for all future generations. Madame Melba, after the records were delivered to her, wrote the following entirely unsolicited testimonial.



The latest photograph of MADAME MELBA.

To the Manager,  
The Gramophone and Typewriter, Ltd.,  
21, City Road, E.C.

Dear Sir,

I have tried the records and find them really wonderful reproductions of my singing. I feel that in them, all the care and trouble to which your experts went last month has found great reward. My friends who have heard them are simply delighted with them. Yours faithfully,  
NELLIE MELBA.

## 12-inch De Luxe 'Melba' Records, price 21s. each.

03022	"Good-bye"	F. PAOLO TOSI.
03020	"Lucia di Lammermoor"—with Flute Obligato (Played by Mons. Gaubert, of the Opera, Paris.)	DONIZETTI
03017	"Ah Fors' e lui" (Andante), <i>Traviata</i>	VERDI.
03026	"Ah Fors' e lui" (Allegro), <i>Traviata</i> (with Orchestra)	VERDI.
03021	"Sweet Bird"—with Flute Obligato (Played by Mons. Gaubert, of the Opera, Paris.)	HANDEL.
03027	"Three Green Bonnets"	GUY D'HARDELLOT.
03025	"Caro Nome"— <i>Rigoletto</i> (with Orchestra)	VERDI.
03019	"Se Saran Rose"	ARDITI.
03023	Mad Scene— <i>Hamlet</i> . Part 1 (with Orchestra)	AMBROISE THOMAS.
03024	Mad Scene— <i>Hamlet</i> . Part 2 (with Orchestra)	AMBROISE THOMAS.
03015	"Mattiata"	F. PAOLO TOSI.
03016	"Nymphes et Sylvaies"	BERBERG.
03020	"Si mes vers avaient des Ailes"	REYNALDO HAHN.
03028	"Porgi d'Amor"	MOZART.

How  
'Melba' Records  
are sold.



## Where Melba's Voice can be heard—

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## ART NOTES.

The Doré Gallery has on view the originals of the sketches of Mr. F. C. Gould which have adorned the pages of an afternoon paper. "F. C. G." is one of the few men who really can boast of having added to the gaiety of nations. He possesses, moreover, that first quality of the caricaturist—good-humour; and that is the truly appropriate word. The humour is there without a doubt; and the victim himself has to be amused, or, what is equally a triumph for the caricaturist, has to affect to be so. Politicians who have visited the Doré Gallery include men of all shades of opinion, but all were united in one smile. Lord Lansdowne bought (and not to burn) some of the presentments of himself; and Miss Balfour secured one of Mr. Gould's readings of her brother. Mr. Gould has, of course, his chief successes with Mr. Chamberlain; and it may be said that the champion of Fiscal Reform is better known to the public by the face which the daily caricaturist has given him than he is by his own.

Also at the Doré Gallery, and full of attraction that does not depend on current events, is an exhibition of water-colour drawings by Mr. and Mrs. Albert Stevens. The Riviera, the Italian lakes, and our own English gardens have yielded the artists these transcripts from nature, that are, in their marvellous verisimilitude, as brilliant almost as the originals. Such a drawing as "On the Road to Gorbio" takes us there—all the way. Local colour we get, and something more—that very spirit of place which half the more pretentious of the present generation of water-colour painters never see or never capture. The drawings of "Sonning Lane" and "Near Sonning Weir" are as intimately characteristic as those "Overlooking Cannes" and "In My Garden, Mentone." The English summer this year has a brilliance which is almost needed to keep in countenance the presentment here made of flowers, so literal are these in their brilliant lighting. Altogether, after the dull work that is to be seen near

and far, the water-colours of Mr. and Mrs. Stevens will bring rest and refreshment to many an imagination in need of it during a busy London season.

George Morland was born in 1763, and the year of his death was 1804. The centenary has been made the opportunity of an exhibition of his works in the Indian section of the Victoria and Albert Museum; so that London may be said to provide art for the denizens of all its

"inimitable at pigs," have put the number of his finished efforts at four thousand, an incredible figure. There are, indeed, but few in the exhibition under consideration which can be called fine examples. Among these we may mention "Evening: The Post-boy's Return," lent by Sir Samuel Montague, Bart.; Mr. Henry Tollemache's "Interior of Stable"; and Mr. Carl Meyer's "Mutual Confidences." We must own that this exhibition strengthens our opinion that Morland, in spite of his extremely facile and charming technique, will live, if he lives at all, through engravings of his works rather than by his originals. And this is because the tones of his pictures are fundamentally wrong—a fault hard to forgive in oil, but cheerfully accepted in mezzotint.

The Ryder Gallery has an exhibition, very interesting if not very exhaustive, of the works of Professor Legros. Lithographs, etchings, gold-points, and water-colours, all excellent, support the oil-picture, "La Ferme Abandonnée," and illustrate the all-round capacities of one of the few living artists to whom we can apply the name of master.

At the Serendipity Gallery, 118, Westbourne Grove, is arranged an exhibition of the marvellous photographs of Julia Margaret Cameron, the friend of Tennyson, of Herschel, of Mr. Watts, of Sir Henry Taylor, of, in short, nearly every famous man and woman of her time. Mrs. Cameron was the sister of Lady Somers (the mother of Lady Henry Somerset) and of other beauties. She loved looks no less than she loved talent; and even in her domestic personal loveliness was as much a *sine qua non* as a philosopher found it to be in his own case when it came to a matter of marrying. The term "art-photography" has had its many modern abuses; but Mrs. Cameron was a true artist. The pose she gives her sitters is that of Titian; the modelling she achieved by her camera is that of the most skilled among Dutch draughtsmen. Her photographs are pictures; and nobody has known Carlyle, for instance, who has not seen him in her eagle-like interpretation. W. M.

It was at the Savoy Hotel, and not, as was stated by an unfortunate clerical error, at the Hotel Cecil, that the Pilgrims' Club entertained Lord Roberts. The Savoy Hotel is the social headquarters of the Pilgrims, and there they hold all their principal banquets.



JUDGING MRS. GRIFFITHS' PIPER GREY.



MRS. F. SANDWITH'S PAMELA WALLACE.

THE NATIONAL TERRIER SHOW AT RANELAGH, JUNE 22.

districts. In Whitechapel and in Piccadilly, at the Guildhall, at Millbank, at Earl's Court, in Regent Street, and in South Kensington a welcome is offered to the eye not noted in Trafalgar Square or at the Wallace Collection; while every day the dealer wanders farther afield from Bond Street. Any large gathering of the pictures under the name of Morland must needs include a proportion of doubtful works. Some biographers of this painter,

has known Carlyle, for instance, who has not seen him in her eagle-like interpretation. W. M.

## Complete Cure for Corpulence.

## INCONTESTABLE PROOFS.

Nothing is more certain than the fact that the disease of obesity has at last encountered its master-cure in "Antipon," one of the most remarkable scientific achievements of a scientific age. Thousands of persons of both sexes who have obtained permanent relief from the burden of over-stoutness are spreading the fame of "Antipon" far and near. It is an ever-growing triumph of which the discoverers may be proud. "Antipon" will absolutely cure the most severe cases of long-standing obesity. Many doctors have furnished incontestable proofs of its efficacy; for the ingredients of "Antipon" were originally submitted to a number of physicians with a view to independent scientific reports upon their therapeutic value. The written testimony of these authorities was in every case eulogistic, both the curative properties and the complete harmlessness of "Antipon" receiving the highest praise. "Antipon" is an agreeable liquid preparation containing nothing of a mineral nature. It could have none but the most beneficial effects upon the most delicate person. Its reductive properties are unique. A loss of weight varying from 8 oz. to 3 lb. is the usual result in ordinary cases of corpulence within the first day and night of beginning the treatment (and "Antipon" is a treatment in itself, requiring no aid from restricted dietary, drugging, purging, etc.). After this there is a steady decrease until the sure attainment of normal weight and dimensions. The doses may then be discontinued with the positive certainty that the cure is permanent. The health-promoting, strength-giving properties of "Antipon" are not less praiseworthy. The truth is that this splendid remedy is the best of tonics as well as the greatest of fat-absorbents. It promotes appetite and assists the powers of digestion and nutrition, so that a normal amount of properly digested nourishment goes to the building up of strength. That is the great secret. The unwholesome deposits of fatty matter, both internal and subcutaneous, are thus driven from the system and are replaced by healthy muscular and nerve tissue. The general effect both as regards health and beauty is obvious, and the sufferer from corpulence who undergoes a short course of "Antipon" becomes veritably a new

being, having regained symmetry of form and such physical and mental vigour as no over-stout person can possibly enjoy. "Antipon" is sold by chemists, stores, etc., in bottles, price 2s. 6d. and 4s. 6d., from stock or on order; or, should difficulty arise, may be obtained (on sending amount), under private package, direct from The "Antipon" Company, 13, Buckingham Street, Strand, London, W.C.

## AN ECLIPSING RECORD OF FAT-REDUCTION.

By this time the English-speaking world has become fairly familiar with the word "Antipon," as representing the most marvellously successful remedy for the permanent cure of obesity that has ever been discovered. The testimony which has already been published in the Press and elsewhere is of a sufficiently remarkable character, but the letter recently received from an Anglo-Indian lady, and filed for reference by the "Antipon" Company, eclipses all previous records in the matter of radical fat-reduction. We herewith quote this striking letter—

"February 22nd, 1904.

"The Manager, Army and Navy Stores, Bombay.

DEAR SIR,—Please send me a large bottle of 'Antipon.' . . . When I started 'Antipon' I was 246 lb. in weight, and the reduction since starting it is great (61½ lb.), for I only weigh 184½ lb. I now can take four-mile walks with ease. Besides its reducing qualities, another recommendation is its power of reducing gracefully, for my skin is quite tightened, and not flaccid in the least. My heart, which is diseased, is stronger, and its beating healthier. Besides, I have an excellent appetite, and have no fear of eating anything, and I have never restricted myself in any form of diet (Mrs.) F. M. S.—"

Here, then, we have a perfectly authenticated testimonial, which supports every claim that has been made for the supreme merits and powers of "Antipon," not only as an extraordinary fat-reducer, but as a tonic and a strengthener, promoting appetite and assisting digestion, and bringing about the most beneficial effect upon the general health.

The cure is complete and lasting. "Antipon," which is a pleasantly bitter, non-mineral, liquid preparation,

may be had of chemists, stores, etc., price 2s. 6d. and 4s. 6d. per bottle, from stock or on order; or, in the event of disappointment, may be had (on sending amount), packed privately, direct from the "Antipon" Company, 13, Buckingham Street, Strand, W.C.

## FAILURE IMPOSSIBLE.

If it were possible to calculate the amount of physical harm wrought by specious and empirical "remedies" for the diseases that flesh is heir to, we should probably discover that the old-time methods of corpulence-cure, many of which were capable of killing the patient instead of the disease, stood very high on the black list of evil agencies. Thanks, however, to modern scientific enlightenment, the drugging, purging, semi-starvation processes of old no longer hold undisputed sway. The comparatively recent discovery of "Antipon" has reversed them all. In the words of a leading newspaper, the *Sheffield Independent*, "'Antipon' bids fair to revolutionise medical science as far as the cure of corpulence is concerned," an opinion which is heartily endorsed. As a permanent reducer of weight, as an eradicator of all diseased fatty deposits, as a strengthener and a tonic—in all respects "Antipon" is as perfect a remedy as we could wish to find. Its fat-absorbent properties are amazing. Within a day and a night of first dose the scales will prove a reduction of 8 oz. to 3 lb., according to the case. The reductive process then proceeds consistently until complete and lasting cure. With the attainment of normal weight and graceful proportions the treatment, which will also have effected a marvellous improvement in general health, in muscular development, in appetite, and greater digestive power, may cease forthwith. We can positively affirm that any stout person who will carefully follow a course of "Antipon" according to the directions will in a very short while look years younger and will soon rejoice again in the vigour, strength, and mental alertness which every healthy person should possess. "Antipon" is of the most harmless vegetable ingredients, and may be taken without the slightest discomfort. It is sold in bottles, price 2s. 6d. and 4s. 6d., by chemists, stores, etc., from stock or on order; or may be had (on sending amount) post free in private package, direct from the "Antipon" Company, 13, Buckingham Street, Strand, London, W.C.



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brush, and apply to  
what you want to  
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## LADIES' PAGES.

We have been spending the busiest week of an interesting season. Every day has been packed with engagements. There was the brilliant last Court of the year for the most important event to those who attended; and the great Society Bazaar on behalf of the Victoria Hospital for Children for thousands of other people. Each in its own way was a memorable spectacle. Several of the brides of the season chose the Court to make their curtsies under their new designations. The Dowager Lady Shrewsbury presented her granddaughter-in-law, Viscountess Ingestre, who wore a most beautiful gown of white satin embroidered in a design of wheat-ears in silver, the stems tied with Louis Seize bows in white chenille spangled with diamonds and silver sequins; the train was white silk muslin over silver tissue, trimmed with roses in garlands and clusters made in raised white chiffon. Muriel, Viscountess Helmsley, presenting her new daughter-in-law, the Viscountess Helmsley, wore a dress and train of shaded purples in chiffon over mauve satin; while the bride wore white chiffon embroidered in silver, with green belt and other slight trimmings, and a train of cloth-of-silver veiled with chiffon. Lady Evelyn Guinness was another of the brides, and was also in white and silver, though with a difference. The silver embroideries in this case were applied upon deep flouncings of fine old lace, which almost covered both underdress and train, and this was placed over net richly embroidered also in silver acorns and green oak-leaves, which gleamed with charming effect through the delicate meshes of the lace. Yet another bride presented was Lord Rosebery's daughter, Lady Sibyl Grant. Her gown was a simple one of white satin and chiffon, but it was almost covered with exquisite old lace.

The royal circle at the Court was exceptionally large, and included for the first time the youngest daughter of the late Duke of Edinburgh, Princess Beatrice of Saxe-Coburg and Gotha, who was dressed in white with silver embroideries incrustated with pearls. Royal maidens are not "presented," but merely invited to join the royal circle; but the youthful Princess was, of course, accompanying her mother, best known to us as the Duchess of Edinburgh, who wore a very beautiful Court dress in Parma violet satin veiled with embroidered black gauze, the design deep iris leaves of velvet brightened with jet and steel; the large, short sleeves were of black Chantilly lace, and this dainty fabric also flounced the skirt and train, while the berthe was adorned with white Brussels point forming a background for splendid jewels. Her Majesty, as usual, shone supreme amidst all the splendour;



A HENLEY SUCCESS IN LINEN.

*White linen gown, with embroidery insertion on skirt and bodice; fastened with tiny buttons.*

her train and dress were of mauve satin embroidered with silver and real diamonds, and she wore emerald and diamond ornaments, and her diamond Imperial crown inherited from Queen Victoria.

At the great bazaar her Majesty again donned her charming grey Ascot costume and its accompanying chiffon toque with the shaded grey feather. The scene was a brilliant one when the Queen entered the Albert Hall to the sound of a flourish of trumpets from the Royal Trumpeters clad in their gorgeous gold-encrusted uniforms. At every one of the stalls, distinguished by the titles of nursery rhymes, were lovely women in beautiful gowns. Princess Louise Duchess of Argyll received the Queen, as her Royal Highness is Patroness of the Hospital; and Lady Cadogan, the President, dressed prettily in pale-blue glacé silk, with a white and black toque, accompanied the royal ladies round the Hall. The most original stall was that dedicated to Noah's Ark, and appropriately given over to a menagerie sale. Sweet fluffy kittens, fascinating doggies, and various less common animals appealed strongly to her Majesty's well-known devotion to dumb pets, and before she had left the stall she had purchased no fewer than eight Persian and blue pussies, a black Pomeranian puppy, a pair of graceful little kids, and a marmoset. Among the fair saleswomen at this stall Lady Castlereagh looked particularly charming, dressed in pale pink, with a white muslin hat trimmed with roses, and caressing her wares—dainty little white, blue-eyed kittens. Lady Juliet Duff, in dark blue spotted with white satin foulard; Lady Alington, in black chiffon with jet trimmings and large black hat and plumes; and Mrs. Arthur Paget, gowned in white muslin with blue sash and hat trimmings, were among those at this stall. The Duchess of Marlborough looked elegant and picturesque in very pale-blue silk muslin, and the Duchess of Portland also patronised blue, but of a deeper shade and in voile. Princess Henry of Pless was all in white, and Lady Garvagh all in black. Many pretty children assisted their mothers in the business of the day, and one, a direct descendant of Sir Francis Drake, was permitted the honour of presenting an antique snuff-box to the Queen, the lad being attired in a costume exactly copied from a contemporary portrait of the great Admiral of Elizabeth's navy. One of the chief attractions of the bazaar was the "Pearl Cave," arranged by the Goldsmiths' and Silversmiths' Company, of 112, Regent Street, from their unrivalled collection of pearls, the total value running into hundreds of thousands of pounds. Over this entrancing display Princess Alexis Dolgorouki presided, and it added notably to the total receipts. A subscription ball wound up the three days' charity entertainment, which has produced a clear £11,000 for the hospital.

Women in the present era seem to have taken upon themselves to disprove all the absolute certainties about



The Pianola's  
répertoire  
numbers more  
than 12,000  
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them that men of past generations had postulated. How very certain were our grandfathers—and, indeed, many old fogeys still living were also certain—that women were “unclubable”; yet already there are a large number of successful women's clubs; with many thousands of members. Some of the clubs are merely “smart,” some more business-like; some are mixed in membership (as the Bath and the Albemarle), some have women alone as members, but they may entertain men (as the Empress); some are exclusively for use by women, no man being admitted (as the Alexandra); some are for particular classes of women (as the Ladies' Army and Navy, for wives and daughters of Service men, and the Ladies' University, exclusively for graduates); some avow an aim to advance the well-being of women and the women's rights propaganda (as the Pioneer and the Grosvenor Crescent); some are educational (as the Sesame); and still there are many others.

The very latest club is, however, the most delightful of all up to the present, for it is in one of the best houses in Piccadilly. Yes, how often has one envied the men in the numerous Piccadilly clubs their position opposite the Green Park and the sweeping life of the town! And now one of those men's clubs has vacated its premises, and they have been secured for the latest of ladies' clubs. It is called the Lyceum; Miss Constance Smedley is the founder and hon. secretary. Membership is confined to women directly connected with literature, science, the learned professions, music, or art; and it is to be cosmopolitan. A French committee, on which is Madame Alphonse Daudet, and a strong American committee have been formed. The magnificent club house, at 128, Piccadilly, a few doors from Park Lane, was opened to its members (who already number a thousand odd) by a large reception held by the Executive Committee. It is distinctly promised that the cooking is to be good—a matter in which, sooth to say, women's clubs hitherto have disgracefully failed—yes, disgracefully, for it is a woman's business to organise good domestic arrangements and food-supply! But it is a noted fact that those who are intellectually active and successful have usually had a keen sense of the proprieties and possibilities of the cuisine; and it is to be hoped that the Lyceum, the first club of any pretensions specifically for intellectual women, will set a brilliant example to the others in this respect.

Henley is now before us, and the river-girl is already revelling in the delights of punting, rowing, and swimming. Linen is very suitable for making river frocks; a splash or two leaves it unaffected, and the colourings are delightful, and if as well made and trimmed as the gown illustrated, linen is very smart wear. Coloured muslins require care, as they will seldom safely pass through rough usage; but white muslin is excellent on



MUSLIN ON A HOUSE-BOAT.

*White muslin with lace insertions, and frills edged with lace.  
High crowned hat trimmed with plumes and chiffon strings.*

a hot day; and one of the innumerable light wraps of the hour will make it protective enough as evening draws to a dampish close. Hence, either of our illustrations this week may be safely connected with Henley, for which the models were designed. Muslin hats are in great demand for the river, their floppy brims and light weight being just what is needed. For a house-boat party more magnificent hats are quite in keeping.

Jewellery is in demand at any and every smart function at present. Fortunately, there is no necessity to risk very costly pearl necklaces and diamond brooches at open-air events, for the Parisian Diamond Company's imitation jewels can be worn in the open day with all security that they will look charming and be a lady-like and artistic finish to the costume, so well are they executed and so fine and refined are the designs. A pearl necklace, for instance, is the ideal neck adornment for the river or for a garden-party, fashion sanctioning the use of costly gems at all times now; and a Parisian pearl necklace is perfect in effect, at a very moderate price. These pearls are not obtainable elsewhere than at the company's own three London addresses—namely, 143, Regent Street, 85, New Bond Street, and 37 and 43, Burlington Arcade. A fully illustrated new catalogue, entitled “Jewels,” has just been issued by the company, giving the prices, too, of all the designs shown, so that my readers who cannot visit the London houses of the company can select their ornaments from the drawings, and order the pretty things to be sent by post.

What Londoner does not long to possess a week-end cottage for rest and quiet? “My Week-End Cottage, and How I Furnished It” (Messrs. Gay and Bird, 22, Bedford Street, W.C. 6d. net.), is a daintily printed little book, which sets forth in detail the experiences of the author in making for himself a snug retreat in the heart of Surrey. Having found, after a good deal of search, the little six-roomed cottage he wants, he commences the serious task of spending only £100 on its furnishing. From the start, his ideas are decidedly artistic, and the book recounts how, from his first feelings of doubt as to whether he can satisfy his taste and standard of comfort on so small a sum, he goes on to the realisation of much more than he dared hope without adding to his estimated expenditure. The book is beautifully illustrated from photographs of the actual pieces of furniture purchased, and several views are given of the different rooms in the cottage after completion. It is obvious that the furniture which will go into a country cottage will equally well fit up a flat in town or a small suburban villa. Therefore, the hundreds of engaged couples who intend to start housekeeping economically should study how the author of “My Week-End Cottage” managed to carry out his decidedly artistic and inexpensive scheme.

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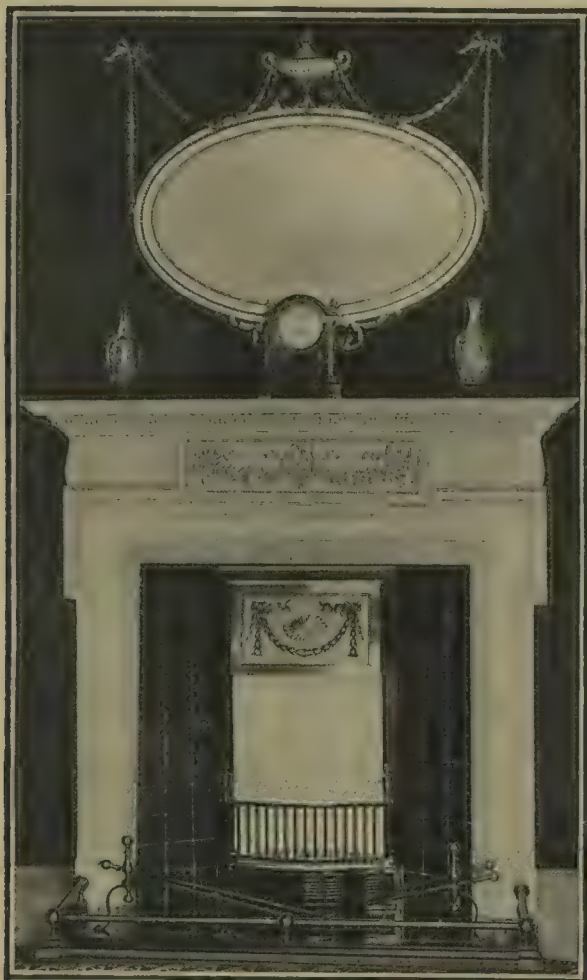
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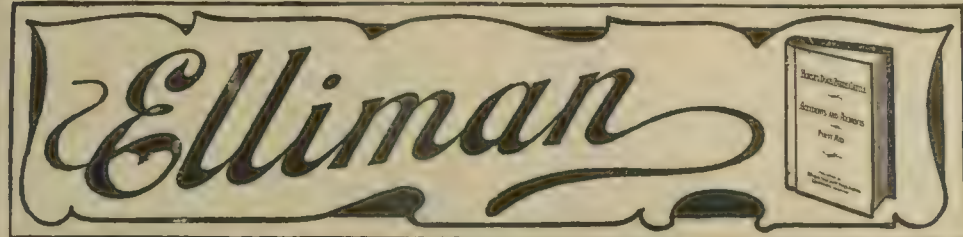


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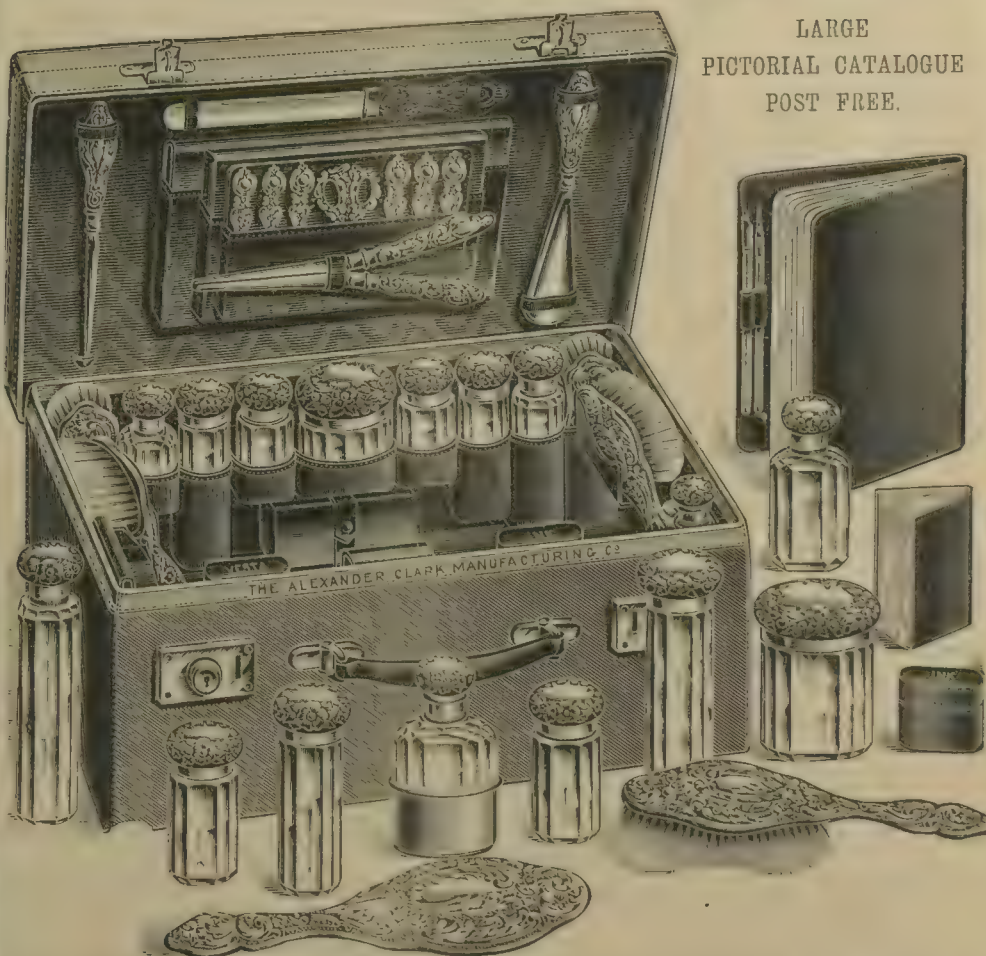
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## SUMMER HOLIDAY ARRANGEMENTS.

Numerous and important additions and improvements in the train service on the London and North Western Railway are announced for the summer months, conspicuous among them being additional corridor trains, with luncheon and refreshment cars, as well as sleeping-saloon expresses between Euston, Edinburgh, and Glasgow, and the North, in both directions, and accelerated train and boat services between Ireland and England, via Holyhead. Additional express trains, with corridor, luncheon, and dining cars, will also be established between Liverpool, Manchester, and Scotland. New express trains for tourists and families will be run from Euston, Liverpool, Manchester, Birmingham, to North and Central Wales, the Cambrian Line, Blackpool, Morecambe, and the English Lake District. From July 1, the company has arranged, in conjunction with the London, Brighton, and South Coast Company, to run a new direct service between Liverpool and Brighton, the journey in through carriages being performed in six hours.

The immense facilities now at the disposal of the ordinary holiday traveller may be guessed from a glance at the alterations and additions to the Great Northern Railway train service which come into force on July 1 for the holiday season. The 10 a.m. Scotch day corridor, luncheon, and dining car express has been duplicated, extra trains are to be run (including a special Highland sleeping-car express), and the service generally has been accelerated and extended so as to meet in every possible way the convenience of the travelling public. A striking tribute to the popularity of the famous East Coast route is the fact that ten through expresses are run to Scotland by that route each week-day. The distance between King's Cross and Edinburgh has been reduced to 7 hours 45 minutes—a space of time which would have set our ancestors thinking of the flying carpet in the Arabian tale. Improved services have also been arranged for the holiday resorts of North and East England, and the busy towns of Yorkshire and Lancashire have been brought into even closer touch with the capital than before.

To assist the holiday-maker in the choice of a place at which to spend the summer holidays, the London and South Western Railway Company has issued a new edition of its "Illustrated Guide and Official List of Hotels, Boarding Houses, Seaside and Farm-house Apartments," and fifty thousand copies are to be distributed free. The new issue has been enlarged to 176 pages, and considerably improved. Golfers will appreciate the list of nearly one hundred links from which to make a selection, full particulars as to number of holes, green-fees, etc., being given. The book can be obtained at any of the company's agencies and offices, or from Mr. Henry Holmes, superintendent of the line, Waterloo Station, S.E.

The Midland Railway Company announces a number of improvements in its service. The newspaper Scotch express, 5.15 a.m. from St. Pancras, will be accelerated to reach Edinburgh twenty-five minutes earlier. Instead of the present 9.30 a.m. from St. Pancras, two new morning expresses are catalogued. An Edinburgh express will leave St. Pancras at 9.30, arriving at Waverley Station at 6.5; and a Glasgow train at 9.45, arriving at St. Enoch Station at 6.35. A similar arrangement will be made in the case of the 11.30 a.m. out of St. Pancras, except that in this case the Glasgow train will leave first at 11.30 and arrive at its destination at 8.25; and the Edinburgh train will follow at 11.35 and arrive at the Scotch capital at 8.35. The improvements in the opposite direction, or up service, will include trains from Glasgow (St. Enoch) and Edinburgh (Waverley) at 9.20 and 9.30 a.m., each of which will be a through London train independently of the other. The 10.30 a.m. out of Edinburgh will also run as an independent train to London separate from the 11 o'clock from Glasgow (St. Enoch). This will mean half an hour's earlier arrival in London of the Edinburgh passengers. In the case of the Yorkshire expresses, the principal features calling for attention are through runs from London to Sheffield by the 9.45 a.m. train, and from Leeds to London by the 3.45 p.m. without a stop.

## THE PLAYHOUSES.

"LA BOURSE OU LA VIE," AT THE AVENUE.

In perfection of *ensemble* the French company now acting at the Avenue Theatre far excels the organisations which elsewhere in London are supporting the rival queens of the Paris stage, and few pieces could show to better advantage this company's uniform and harmonious excellence than such a typical Capus comedy as "La Bourse ou la Vie." Admirable comedians like M. Tarride and that dainty creature, Mlle. Regnier, and, as it proves, even that more strenuously emotional actress, Mlle. Dorziat, are seen at their happiest in interpreting the easy, non-moral attitude, the cynical wit, the gay optimism of that most Parisian of Parisians, M. Capus. There is very little story and less recognition of exalted ethics in the popular French playwright's comedy of financial operations; its most telling scene is one in which a young wife (given real charm by Mlle. Dorziat) is offered a cheque under compromising conditions by a financier who plaintively attributes his caddishness to the decadence of his times. But M. Capus shows such a complete knowledge of the latest fashionable dialect and habits of Paris, and he endows even his most arrant scoundrels with so engaging a humour, that no one requires of him much of a plot. His chief character, the man who brings the youthful married pair so near disaster, is a company-promoter, admirably played by M. Tarride; but even this scamp M. Capus lets off lightly in his characteristically happy ending. Of course, one of the author's naughty little husband-hunting damsels figures in the play; and of course Mlle. Regnier makes her bewitching.

A notice of "Warp and Woof," at the Vaudeville, unavoidably held over, will appear in our next issue.

The first banquet of the Annual South African Dinner Committee is to be held in the Whitehall Rooms, Hotel Metropole, on July 7. The Duke of Marlborough, Under-Secretary of State for the Colonies, will be in the chair.

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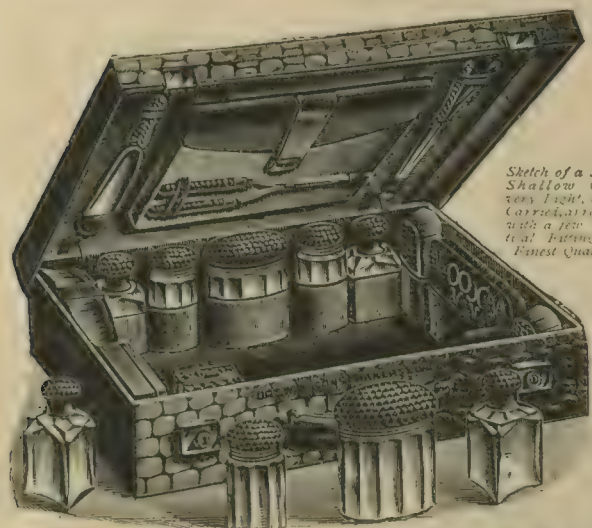
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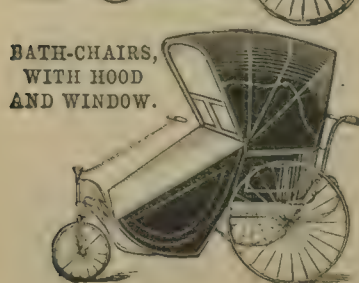
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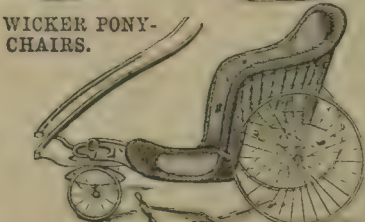
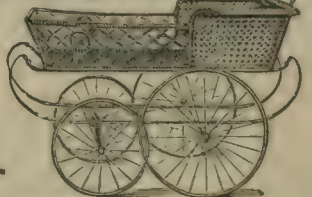


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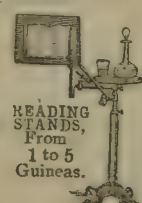
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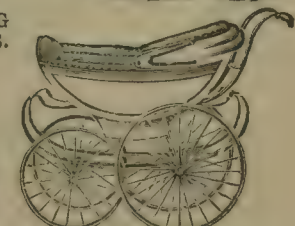
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I am, Sirs,

Yours faithfully,

(Signed) E. H. SHACKLETON.

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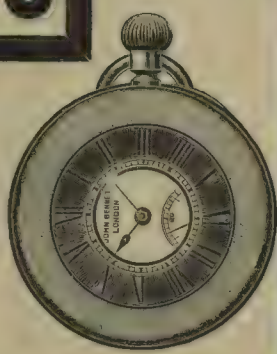
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## WILLS AND REQUESTS.

The will (dated Jan. 21, 1904) of **ATHOLL CHARLES JOHN, EARL OF RAVENSWORTH**, of Ravensworth Castle, Durham, and Eslington Park, Northumberland, who died on Feb. 7, has been proved by Caroline Cecilia, Countess of Ravensworth, the widow, the value of the estate being sworn at £54,611. The testator charges the settled family estates with the payment of a jointure of £2000 per annum to his wife. He gives his real property in Northumberland to his wife for life, then to his sisters the Ladies Emily Anne, Harriet Emily, and Eleanor Frances Liddell, for their lives, and on the death of the survivor of them, to be held with the Ravensworth settled estates; and £100 and an annuity of £100 to Mary Ann Wyatt for her devoted attention to his wife. The residue of his property he leaves to Lady Ravensworth.

The will (dated April 17, 1901, with two codicils (of March 13, 1902, and Nov. 2, 1903), of **MR. CHARLES PALMER**, of Southwood, 73, Eltham Road, Lee, and 3A, New London Street, E.C., wine-merchant, who died on May 2, was proved on June 1 by Albert Charles Victor Palmer, the son, and Algernon Lionel Collins, two of the executors, the value of the property being £53,162. The testator gives £100 each to the London Hospital, the Cancer Hospital, the City of London Hospital for Diseases of the Chest, the Church Army, Dr. Barnardo's Homes, and the Wine and Spirit Trade Benevolent

Society; £50 each to the Gravesend Hospital, the Bromley Cottage Hospital, the Homœopathic Hospital, Bromley, St. Giles's Christian Mission, and the Ragged School Union and Shaftesbury Society; £5100 and part of the household furniture to his daughter Anne Alice; and many small legacies. The residue of his property he leaves to his son.

The will (dated July 26, 1903), with a codicil (of Feb. 16, 1904), of **MRS. BLANCHE MARY SHORE CLOUGH**, widow of Arthur Hugh Clough, the poet, of Burley Hill, Ringwood, who died on May 7, was proved on June 3 by Arthur Hugh Clough, the son, and Miss Blanche Athena Clough, the daughter, the value of the estate being £51,950. The testatrix gives her freehold house and land, the furniture, etc., horses and carriages, and £3000 to her daughter; the Upper Pound farm at Burley to her son; £1000 to her daughter-in-law, Eleanor Clarens Clough; and £3000, in trust, for her niece, Lily Frances Kathleen Clough. The residue of her property she leaves to her son and daughter.

The will (dated Nov. 22, 1902) of **MR. RICHARD THOROLD**, late 10th Hussars, of 70, Eaton Place, Eaton Square, who died on April 26, was proved on June 1 by Mrs. Alice Hamilton Thorold, the widow, and Cyril Charlie Hamilton Potter, the stepson, the value of the estate being £31,702. Subject to a legacy of £100 to his said stepson, the testator leaves all his property, in trust, to pay the income thereof to his wife for life, and

on her decease he gives £5000, the silver bowl given to him by members of the Junior Carlton Club, the Northampton Cup of 1876, and other plate to Cyril Charlie Hamilton Potter; £1000 to his niece Mary Naylor; £500 to Edward Arthur Smalley Potter; £1000 each to Henry Thorold and Sophia Antoinette Dinwiddie; £500 to Mittie, Baroness Rossmore; £5000 to the Hon. William Westenra; and £500 each to the Hon. Richard Westenra and the Hon. Mary Westenra. The ultimate residue he leaves to his wife.

The will (dated June 20, 1892), with a codicil (of Dec. 17, 1903), of **MR. EDMUND MACRORY, K.C.**, of 19, Pembroke Square, who died on April 18, was proved on June 15 by Mrs. Elizabeth Stevenson Macrory, the widow, Herbert Francis Manisty, K.C., and Robert Craig Ackland, the executors, the value of the estate being £23,661. The testator gives £2000 and the household effects to his wife; £250 each to his other executors; and legacies to servants. The residue of his property he leaves, in trust, to pay the income thereof to his wife, for life or widowhood, and subject thereto, for his daughters, Mary, Elizabeth Manisty, and Ruth Kathleen.

The will of **MARY JANE DIANA, COUNTESS NELSON**, of Trafalgar, Salisbury, who died on May 8, has been proved by Earl Nelson, the husband, the value of the property being £1451.

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## ECCLESIASTICAL NOTES.

The Bishop of Stepney leaves to-morrow for South Africa, and will be absent from London till the beginning of October. He is making no engagements for the winter until after his return.

The S.P.G. house in Delahay Street, Westminster, has been sold to the Government along with all the other houses in this silent corner. It is expected that the Society will remain in its present home for three years longer. The windows look on St. James's Park. A large open bookcase in the secretary's room contains the letters of two hundred years encased in tall brown volumes. The Hebrew Bible of the great missionary Schwartz, the apostle of India, is kept under a glass case below the bust of Bishop Blomfield.

The retirement of the Rev. W. T. Houldsworth, Vicar of St. Andrew's, Wells Street, will be regretted by a wide circle of friends. Ill-health is the cause of his resignation, and not, as some have suggested, the inability of the congregation to maintain the beautiful musical services for which the church is famous. Had Mr. Houldsworth been strong enough to continue

his work at St. Andrew's, the financial difficulty would have been met. He retires solely under medical advice.

Close to Wells Street stands the Church of St. Paul, Great Portland Street, and here also the incumbent, the Rev. C. G. Williamson, has resigned. He has held the living for nearly twenty years. Many of our greatest preachers, including Father Maturin, who afterwards entered the Church of Rome, have preached at St. Paul's during Lent and Advent.

The Bishop of Carlisle is making gradual progress towards recovery, but perfect rest and quiet are still necessary. His heart is weak, and he is not allowed to undertake diocesan business, except of the lightest kind. The Bishop's illness originated with his being poisoned by eating tinned meat during a tour in Upper Egypt about three years ago.

Father Adderley has been pointing out that poor West-End churches, like St. Mark's, Marylebone, are in a much worse position than equally poor parishes in the East End. From an experience of thirteen years in East London, he has noted that one has only to put pen to paper and the cheques begin to

flow. "The fact of a bad drain in East London melts all hearts. But we poor priests in the West may talk about empty bank accounts and curates' salaries unpaid, and nobody believes us or takes any notice whatever." Unfortunately, East-End clergymen, like the Rev. M. N. Trollope, of Poplar, far from finding that "the cheques come rolling in," are at this very time making earnest appeals for more money.

The largest halls in London, including the new structure specially erected in the Strand, have been crowded for the Salvation Army Congress. General Booth is in wonderfully good health, and has taken his full share in the platform and social work of the week. He has been greatly assisted by his son, Mr. Bramwell Booth, by Commissioner Nicoll, and the many able organisers of the Army.

We regret that the photograph of "The Royal Group at Wellington College after the King had Planted a Memorial Tree," published in our last issue, was incorrectly credited. Mr. W. Henry Dee, of Reading, was the photographer of this group.



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Vide "Lancet" (March 21, 1903), "British Medical Journal" (Jan. 10, 1903), "Journal of State Medicine" (January 1904), "Public Health" (Dec. 1903), "Royal Army Medical Corps Journal" (March 1904), and "Public Health" (June 1904).

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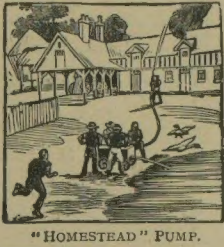
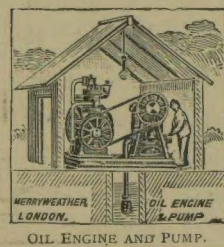
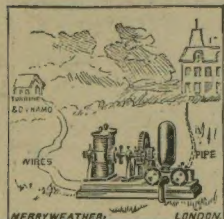
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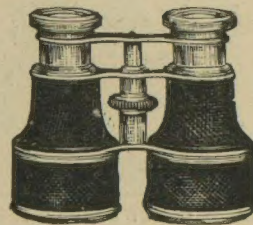
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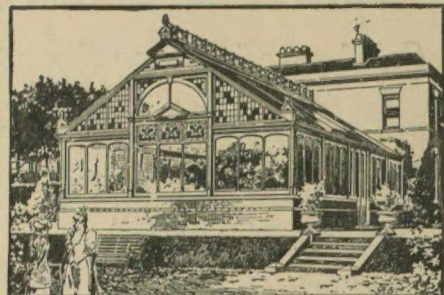
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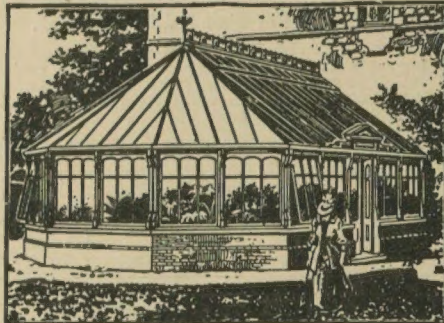
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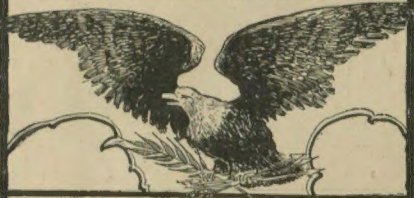
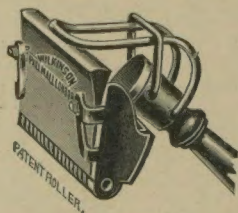


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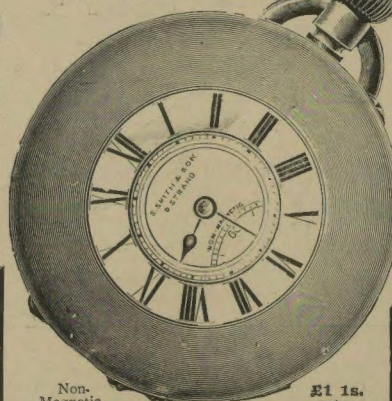
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# MELBA HAS MADE GRAMOPHONE RECORDS.

## A Short Description of the Records, by a Famous Musical Critic.

**M**ADAME MELBA'S career is one which, by reason of the Gramophone, will have a far more reaching memory than that of any of the great Sopranos who in the past have, in the words of Horace, been compelled to leave their land and all their belongings. To posterity will be given the privilege of hearing the most glorious soprano voice of these days, and of perpetuating that which had once seemed to every man interested in interpretative artists the great tragedy of their personal dependence upon mere Time.

The Records which have been chosen to prove the combination of the exquisite sentiment of brilliance and feeling in Melba's voice include, for example, Handel's most difficult cadenza in his "Il Penseroso," known as "Sweet bird that shun'st the noise of folly."

One has only to realise the technical triumph which the first-rate singing of this passage implies in order to understand how magnificently Melba has conquered all the "private details" of her art. Take, again, the Mad Scene from "Lucia di Lammermoor," the flute obligato of which, by the way, is in the Record played by Gaubert, from Paris.

The trill which follows upon this brilliant little melody, in its furtherance, is one of Melba's triumphs.

Again, her singing of Tosti's "Good-bye." This song, for a beginning, is one of the great songs of the world. It is a gem both in inspiration, in emotion, and in finely passionate utterance, and especially the last phrase, because it is here that Melba's singular qualities of expressing through vocal purity the passion of the people is most singularly exemplified.

Madame Melba is in very brilliant music a past mistress of her art, and this is clearly shown in the Mad Scene of "Hamlet." For some reason or other Thomas's "Hamlet" has never been extremely popular in this country; but it has had its full reign of popularity abroad, and in this fine Scene and Aria the soprano is tested to the utmost capacity of her vocalistic powers. Melba sings it right up to the full pitch of its beauty and possibility, and once more in this Record, which, by the way, is a very beautiful one, she does ample justice to the more dazzling side of her art. On the other hand, in the extreme simplicity of such a song as "Comin' through the Rye," that which was before sheer brilliance becomes now sheer beauty; the coy little phrases and the sly humour are all fully expressed in the Gramophone Record, equally, with Melba's singing of "Three Green Bonnets."

Tosti's "Mattinata" is another of those songs in which she excels in these Records. Tosti himself is one of the most charming song-writers among contemporary musicians; he has melody, passion, singular taste, and customarily a most critical choice of words; he is very seldom, in fact practically never—so numerous may be the examples given on the one side as against the other—commonplace, and his delightful Italian colour, used by such a voice as Melba's, which rejoices in purity of melody and in anything which is peculiarly characteristic of the soil of France or of Italy, becomes especially important to these particular Records.

Melba is, however, in her most exquisite mood when she is singing the best things of Verdi; here her ardent nature seizes at once upon all that is most fervent and shining in the melodies of that master. "La Traviata" is in some respects Verdi at his most interesting, because here he combined the irresponsible tunefulness of the early operas with a newly set purpose to devote himself to the ideals which were then dawning in Europe, as part and parcel of what was then nicknamed the "music of the future." "Rigoletto" also trembles on the verge of the same change of outlook, and two Records of this period in Verdi's career accordingly make a great triumph for Melba, in "Ah, Fors' e lui," namely, from "Traviata," and in "Caro nome," from "Rigoletto." In both she is quite charming, and the instrument reproduces her voice with a graphic realism which is at times overpowering. One may mention Mozart's "Porgi d'Amor," Bemberg's "Nymphes et Sylvains," and "Si mes Vers avaient des Ailes," by Hahn, as being also wonderful in their effects, and the Record of "Se Saran Rose," by Arditi, which is in that popular style which has made certain other songs of this almost historical figure in music popular with the general public. Another very beautiful example of Verdi is from "Traviata," "Ah, Credevi." Here her trill, though not so exciting as that in the Record from "Lucia," is just as beautiful, just as delicate, and as charming as in this other example.

One of Melba's most extraordinary gifts is her capacity for instantly realising the right pitch of any phrase in any song. With many singers who are admittedly quite at the head of their profession, there is a certain amount of difficulty in wheeling through

the great open spaces of the scale; thus to fly from E flat in the lower register to B flat in the higher soprano register with perfect ease is naturally not at all a matter to be lightly undertaken. That famous vocal device which is known by the Italians as *portamento* never enters into any of Melba's effects; she never knows what it is to reel from note to note with the interspace of endless quarter-tones, but, with a wonderful command of ear, she rises from point to point without any interval of what may be called the compromise of difficulties. It is here that her musical *attacco*, as the Italians have known it, is so extraordinary, and in these days is so incomparable.

So I close an account of that which Melba has so far done for the Gramophone; and one may be permitted to regard with the utmost admiration the versatility and beauty of the singer, no less than the extraordinary capacity of the instrument. I began by saying some words of the historical value which these Records will possess when this generation has closed its eyes to the sun; for, indeed, this is in a sense the best point of such a time-stealer as a recording instrument of this nature. Delightful as it is for one's own diversion to bring back the true volume and ring of a voice that is no longer near, how much stranger, how much more extraordinary will it be, when, whether in comedy, in sheer farce, or in tragedy, we shall be able to recall from the world of shadows the sound of a voice that is still? Strange and eerie would it be nowadays to listen to the great artists that thronged the Potsdam Palace of Frederick the Great, to hear again Mingotti, Quantz, or Farinelli; beyond all things strange would it be to hear John Sebastian Bach again, long since he has been dust, playing his Fugues in the organ-loft at Leipzig. All these undreamed-of things are now made possible to our grandchildren, and they themselves will be able to judge as to whether Melba, the most exquisite soprano of our time, may rival it and outsoar it with the great artists of their own day.

**Madame Melba, after the Records were delivered to her, wrote the following entirely unsolicited testimonial—**

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NELLIE MELBA.

## 12-in. De Luxe 'Melba' Records, price 21s. each.

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	(Played by Mons. Gaubert, of the Opera, Paris.)		
03017	"Ah, Fors' e lui" (Andante), <i>Traviata</i> ..	..	VERDI.
03026	"Ah, Fors' e lui" (Allegro), <i>Traviata</i> (with Orchestra)	..	VERDI.
03021	"Sweet Bird"—with Flute Obligato ..	..	HANDEL.
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03027	"Three Green Bonnets" ..	..	GUY D'HARDELLOT.
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